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ABSTRACT

Developed as a result of the second 5-day American Indian Culture-Based Curriculum Workshop conducted in Tacoma, Washington, the resource guide presents materials oriented toward Native American dance, music, and games, which were the major thrust of the workshop. The guide provides four flannelboard stories/legends (How Man Was Created, The Gull Tells a Story, Why the Bear Waddles when He Walks, and Thunderbird and Whale); six games, dances, and physical activities (including Double Ball: Billets, Hand Games, Juggling, The Totem Pole); a legend of Mount Adams; a music activity (What's in a Powwow); four puppet shows (Grandpa Littlebear Talks About Northwest Indian Music, Origin of the Sweat Lodge, The Day the Thunderbird Brought a Message from the Creator of Life, and The Witch and Her Four Sons); and eight crafts and things to make (including Cherokee Horn Rattle, Chippewa Style Ribbon Work, Indian Suitcase, Micmac Canoe). Each activity contains the purpose of the activity, materials needed, learning objectives, extended activities, resources used, background information (if available), narrative test of story, procedure of conducting activity, and patterns or illustrations to present the activity. (ERB)

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TACOMA PUBLIC SCHOOLS
INDIAN EDUCATION PROGRAM

MATERIALS DEVELOPED
FROM
AMERICAN INDIAN CULTURE-BASED CURRICULUM WORKSHOP

OCTOBER 24--28, 1978
LINDA SKINNER, CONSULTANT
PONCA CITY, OKLAHOMA

MAR 1985
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TACOMA
INDIAN EDUCATION

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BOOK TWO

RC015169

JAMES P. EGAWA, COORDINATOR
INDIAN EDUCATION PROGRAM

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INDIAN EDUCATION PARENT
POLICY COMMITTEE

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PREFACE

Each of the curricular materials included in this booklet is a direct result of the American Indian Culture-Based Curriculum Workshop II conducted at the Tacoma Public Schools Administration Building during the week of October 24 through 28, 1977. Linda Skinner, a Choctaw from Ponca City, Oklahoma, was again scheduled through the cooperative efforts of the United Indians of All Tribes Foundation located at Discovery Park which borders Fort Lawton in Seattle, Washington. All funds utilized for materials, consultants and teacher substitutes were obtained through monies budgeted through the federally funded Title IV, Part A, Indian Education and the State of Washington funded URRD-RITES programs. Only through the availability of these supplementary type funds can such a workshop be made possible.

This year the major thrust of the workshop was the development of materials oriented toward Native American dance, music and games. Presentations of most materials developed were presented in either contemporary or traditional ways.

Consultants Linda Skinner, Henry Sijohn, Bert Peters, Jim Holycross and Chuck Larsen all added extra dimension by conducting outstanding presentations in the areas of traditional music, dance and games. Their authenticity and expertise instilled workshop participants with the enthusiasm and desire to expend the energies required to work late into the night preparing each of the included curricular materials.

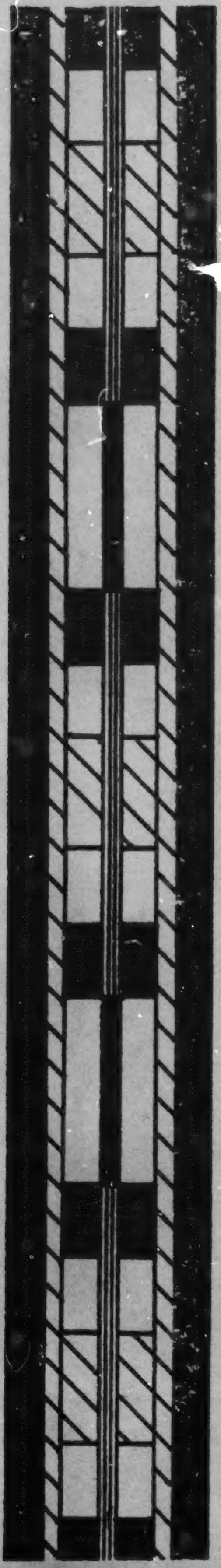
Once again, Linda Skinner's vitality and ability to kindle the desire to work together and share knowledge, material and special expertise within each participant ensured success. Through her development of these attitudes, genuine exploration and development of materials took place.

A very special "thank you" is extended to each of the workshop participants for showing an interest and taking an active part in this workshop. It was gratifying to observe teachers, paraprofessionals and community members all involved in the research, design, construction and presentation of developed materials in such a fine atmosphere of sharing.

At the conclusion of the workshop all of the materials included in this booklet were submitted in rough draft to the Indian Education office. All materials herein are the results of the compiling efforts of Dick Disney and the secretarial support of Becki Bryant.

A copy of this booklet is being provided each participant. Each building will be provided a reference copy for their elementary resource room. Others may be obtained from the Indian Education office until supplies are depleted.

FLANNELBOARD STORIES/LEGENDS



Blackfeet Beadwork Design

HOW MAN WAS CREATED

By
Peggy Gardiner

ACTIVITY

Flannelboard story

OBJECTIVES

1. To introduce Indian legends into the classroom.
2. To give students the chance to broaden their beliefs and viewpoints with the possibility of opening new doors of thought and exploration.
3. To increase students' observation skills of nature.

CONCEPTS

1. Story telling is and was an important part of native life.
2. Stories can be "felt" through dramatization and participation.
3. Animals have much importance. Traditionally people have learned much from them.

SKILLS

1. The "oral tradition" (legends, myths, narratives, story telling) is the traditional way that native people have always used in educating children and is used here.
2. A large flannel picture is used as a background. A large drawing done by children would work fine.
3. This story could be done as a dramatization with masks and tails for costumes. Cut out felt animals could be made for class production or individual activity.

EXTENDED LEARNING ACTIVITIES

The large flannelboard could be used for many other stories as well as can the masks and felt animals.

RESOURCES

This is an old Indian legend told by "Walks Alone" who was of the Turtle Clan of the Delaware tribe of the Eastern Woodland Indians. To show children how stories would be told and passed on from tribe to tribe, a short introduction to "Walks Alone" may help.

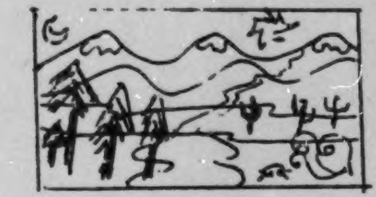
All Indians had special jobs just like you and your parents do today. Some were hunters, some medicine men and some were story tellers like "Walks Alone." He would walk from village to village and tribe to tribe. He sometimes traded his stories for buffalo skins or food. He always carried beads and knives, rolls of bright cotton, shells, pottery and necklaces which he would trade or give away to the women and children. Everyone loved to see him come (especially the children) because he always brought new things and new stories and excitement. This is how songs and legends would be introduced into different tribes and bands.

I would take out my story telling doll of "Walks Alone" and pass out a few shells, etc. to the children.

My story telling doll is dressed to depict the Turtle Clan of the Delaware Woodland Indians, just like the real old "Walks Alone" might have looked. (Pattern follows)

MUSIC My background music is Tsiayak songs (the song of the spirits.)

STORY



Old Man Coyote looked at the world that he had made. He saw good green grass. He saw tall green trees. He saw clean water in streams and lakes. He saw mountains and valleys, deserts and seashores.

Put felt animals on board or have children wearing masks crawl, run or jump out.

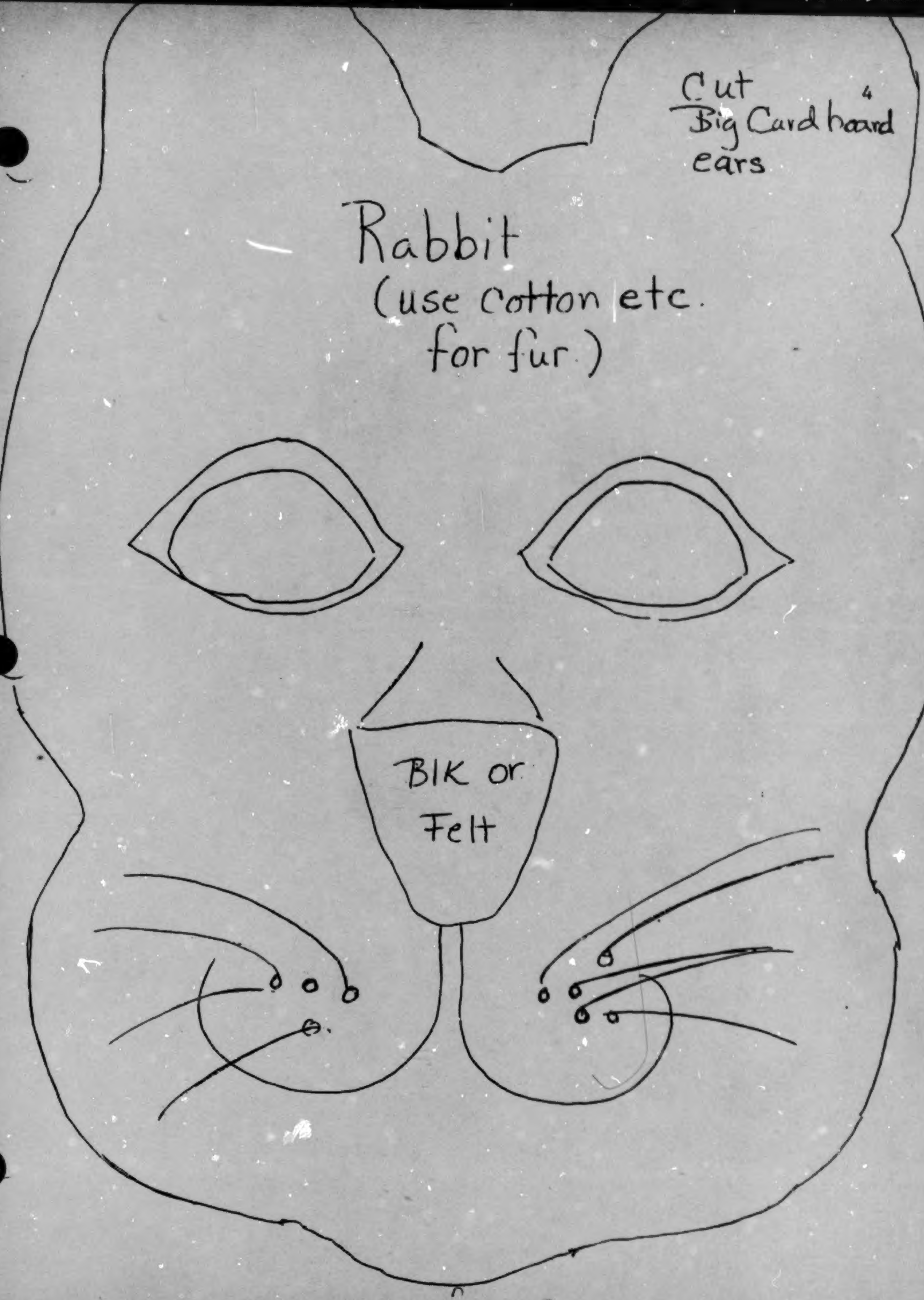
So Old Man Coyote put forth some creatures to enjoy these good things. He made the mountain lion, the bear, the deer, the wild sheep, the owl, the beaver, the fish, the rabbit, the snake and all their kind.

Move all felt animals under trees or have children move. Let Coyote repeat words after the story teller.

Now the beautiful world could be enjoyed. Yet Old Man Coyote felt that there should be something else. He called the creatures to a grand council, where they sat in a circle under the trees. "The world must have a man! How shall we make one?" said Old Man Coyote

Either move the felt animals as you narrate or have the children "say the part" of the animal that they are depicting.

The bear wanted him to have strength, the lion wanted him to have a roaring voice, the mountain sheep wanted him to have horns, and so did the deer, but of a different kind. The fish wanted him to swim, the rabbit wanted him to be fast, the snake wanted him to shed his skin when he pleased. The owl said that he must have wings, and the beaver felt that he should have a flat tail.

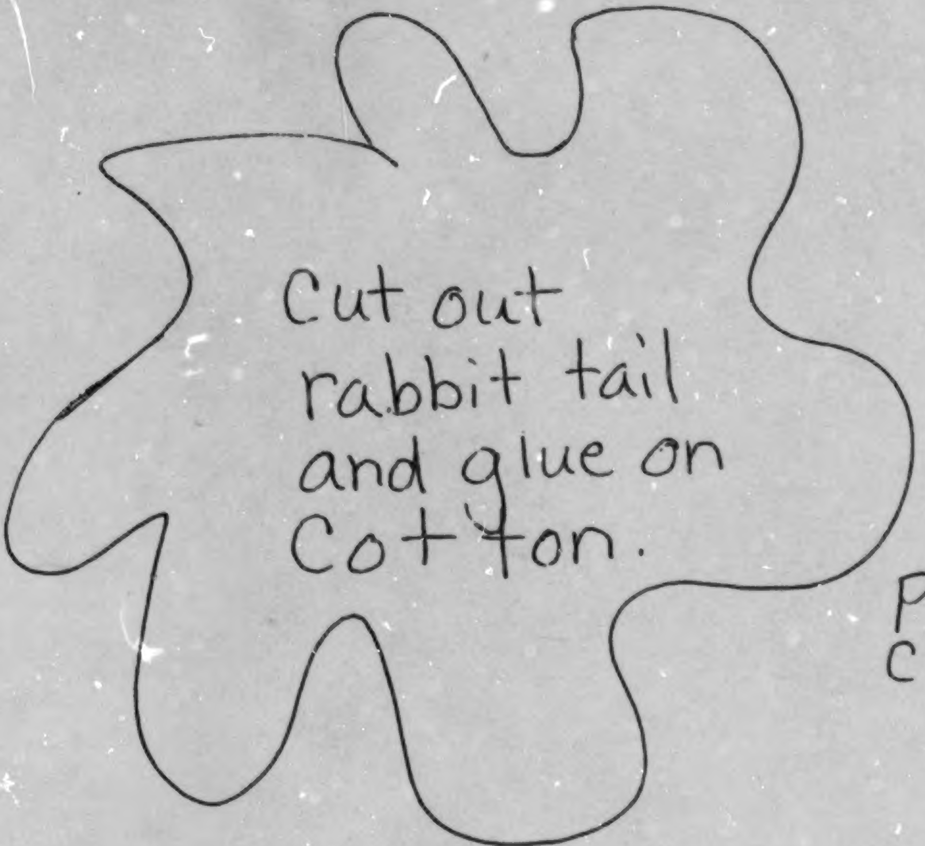


4

Cut
Big Cardboard
ears

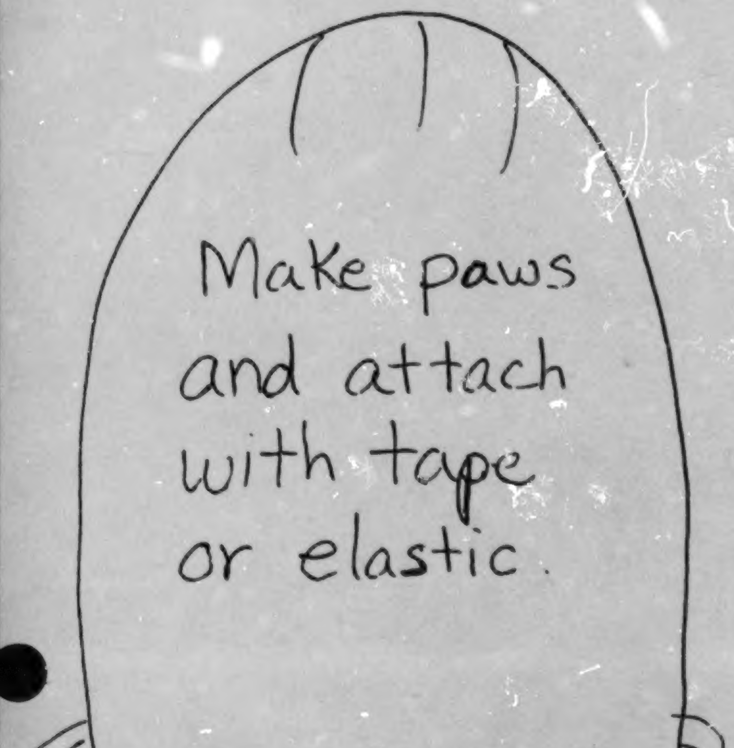
Rabbit
(use cotton etc.
for fur.)

Blk or
Felt

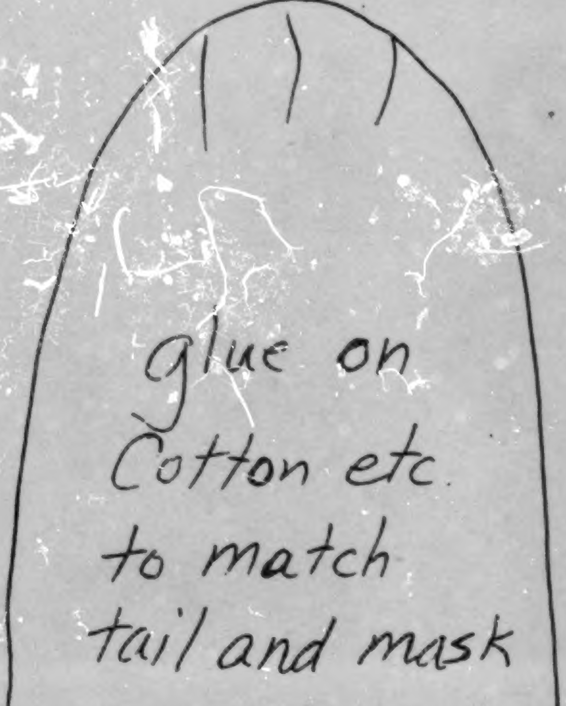


Cut out rabbit tail and glue on Cotton.

pin to child.

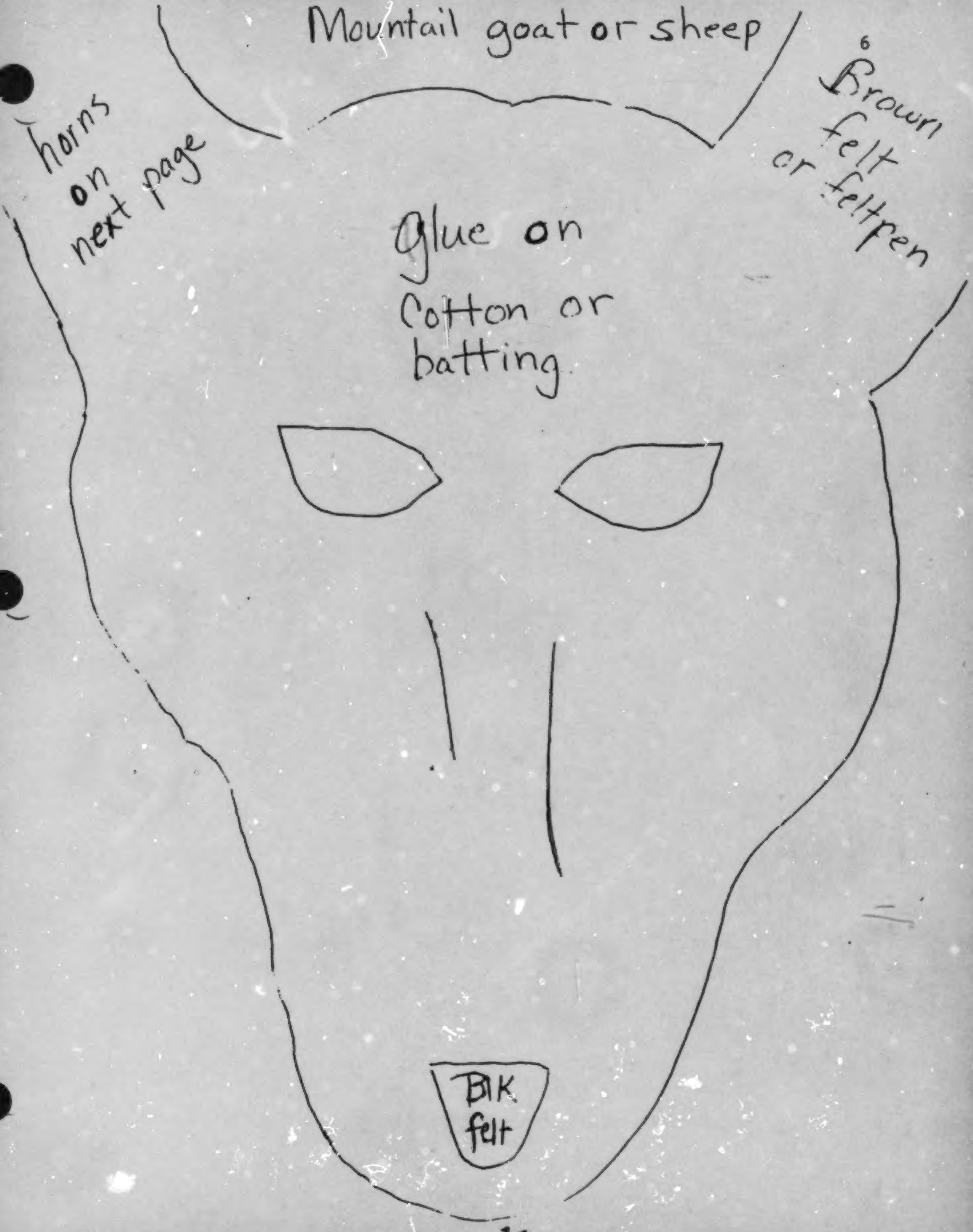


Make paws and attach with tape or elastic.



glue on Cotton etc to match tail and mask

Mountail goat or sheep

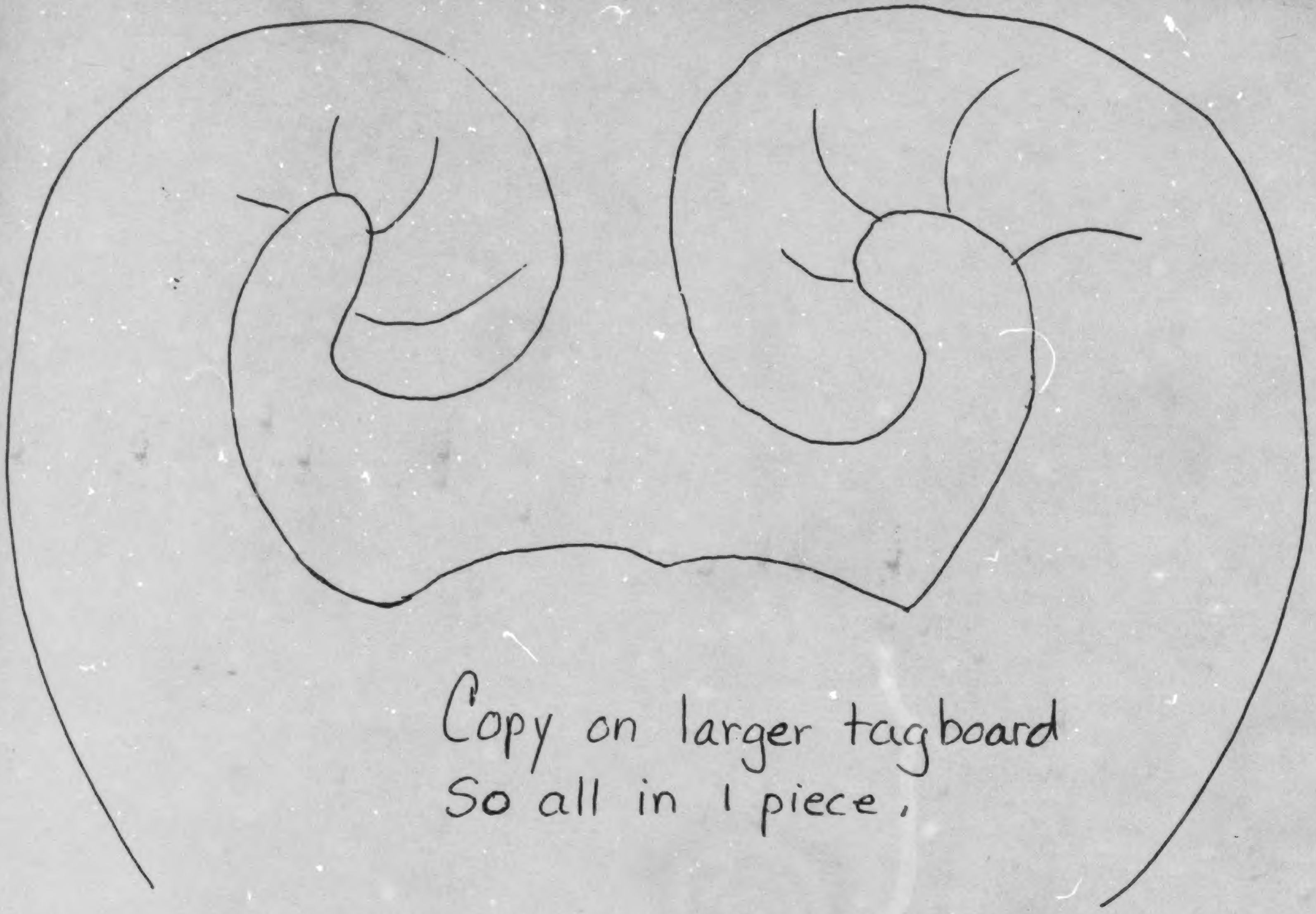


horns on next page

6 Brown felt or feltpen

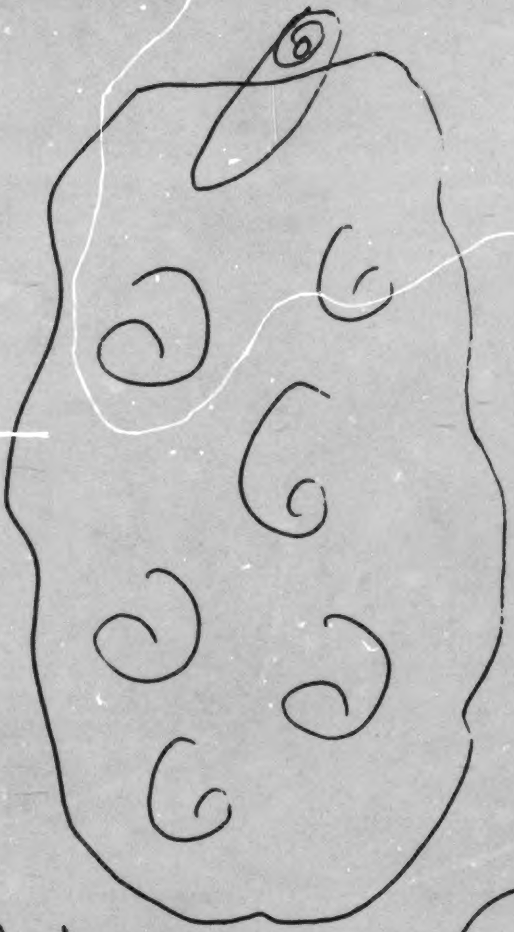
glue on cotton or batting.

Blk. felt

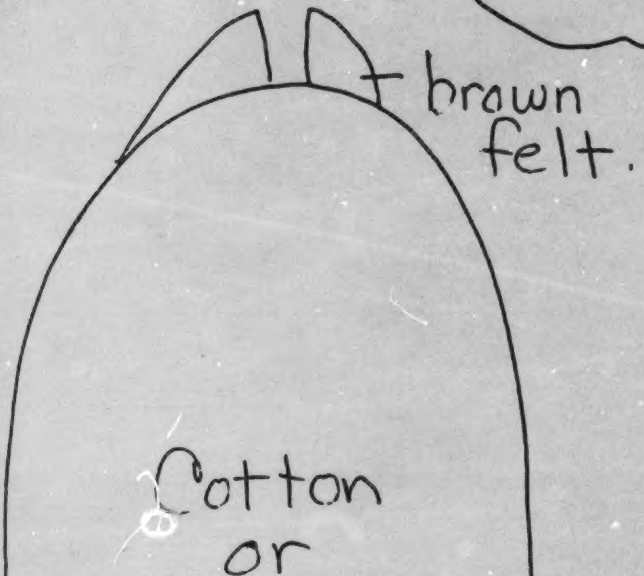


Mt. Goat horns.

Copy on larger tagboard
So all in 1 piece.

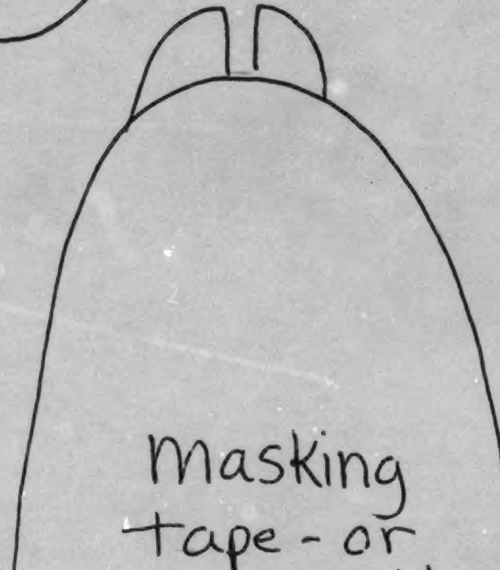


Make Mt. Goat tail from Cotton glued onto tagboard. Pin on!

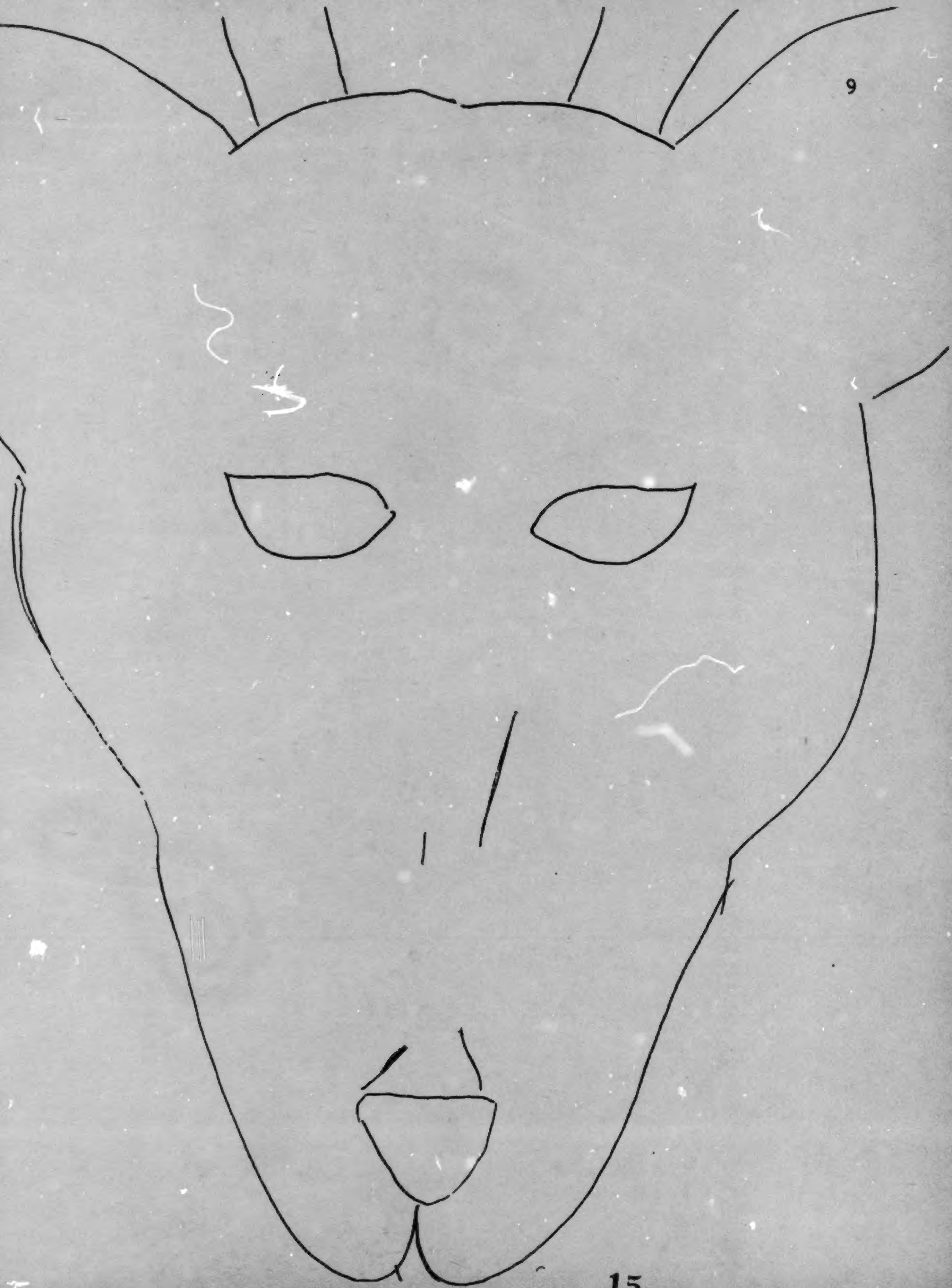


brown felt.

Cotton or felt

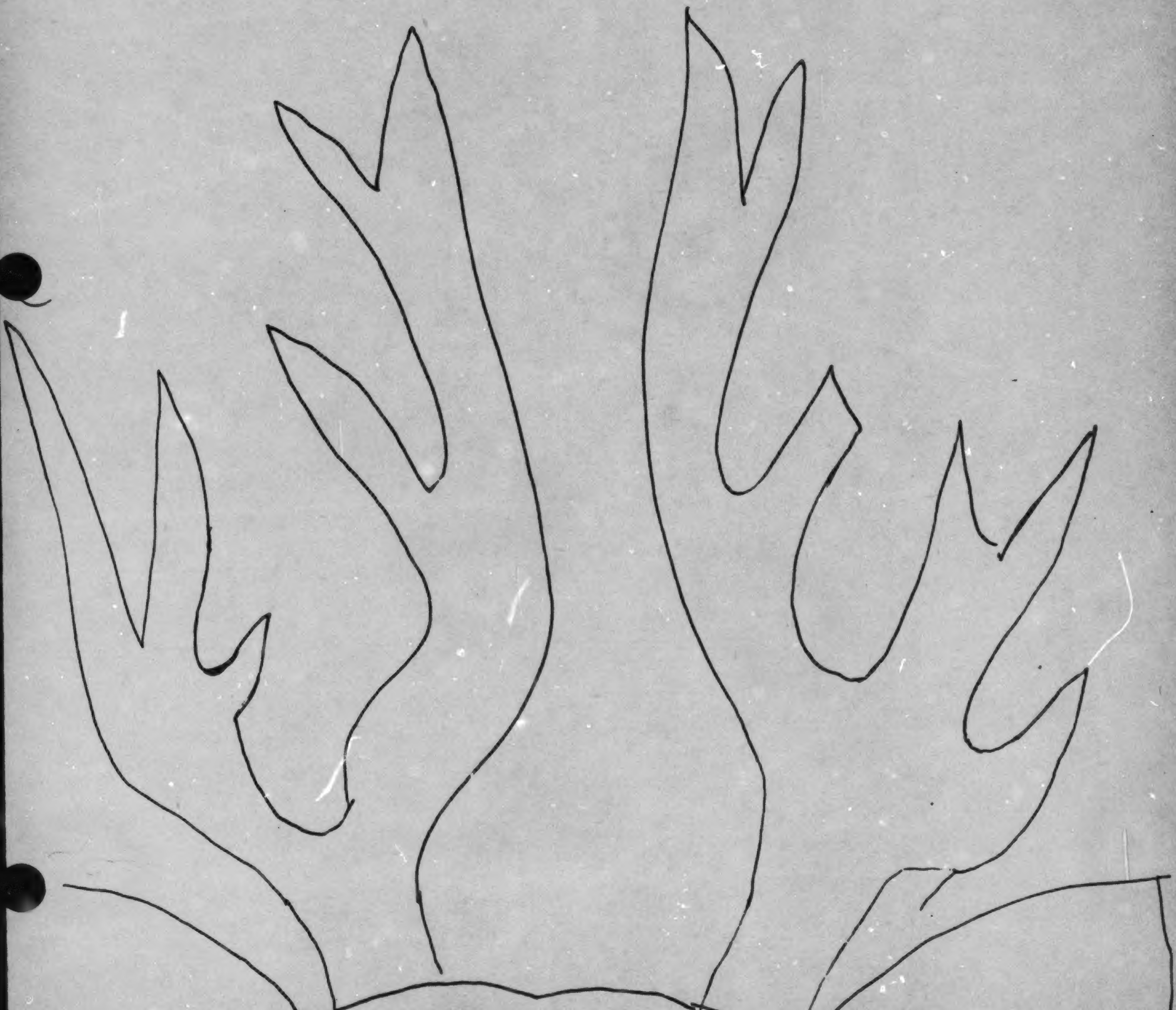


Masking tape - or even rubber bands hold onto hands.

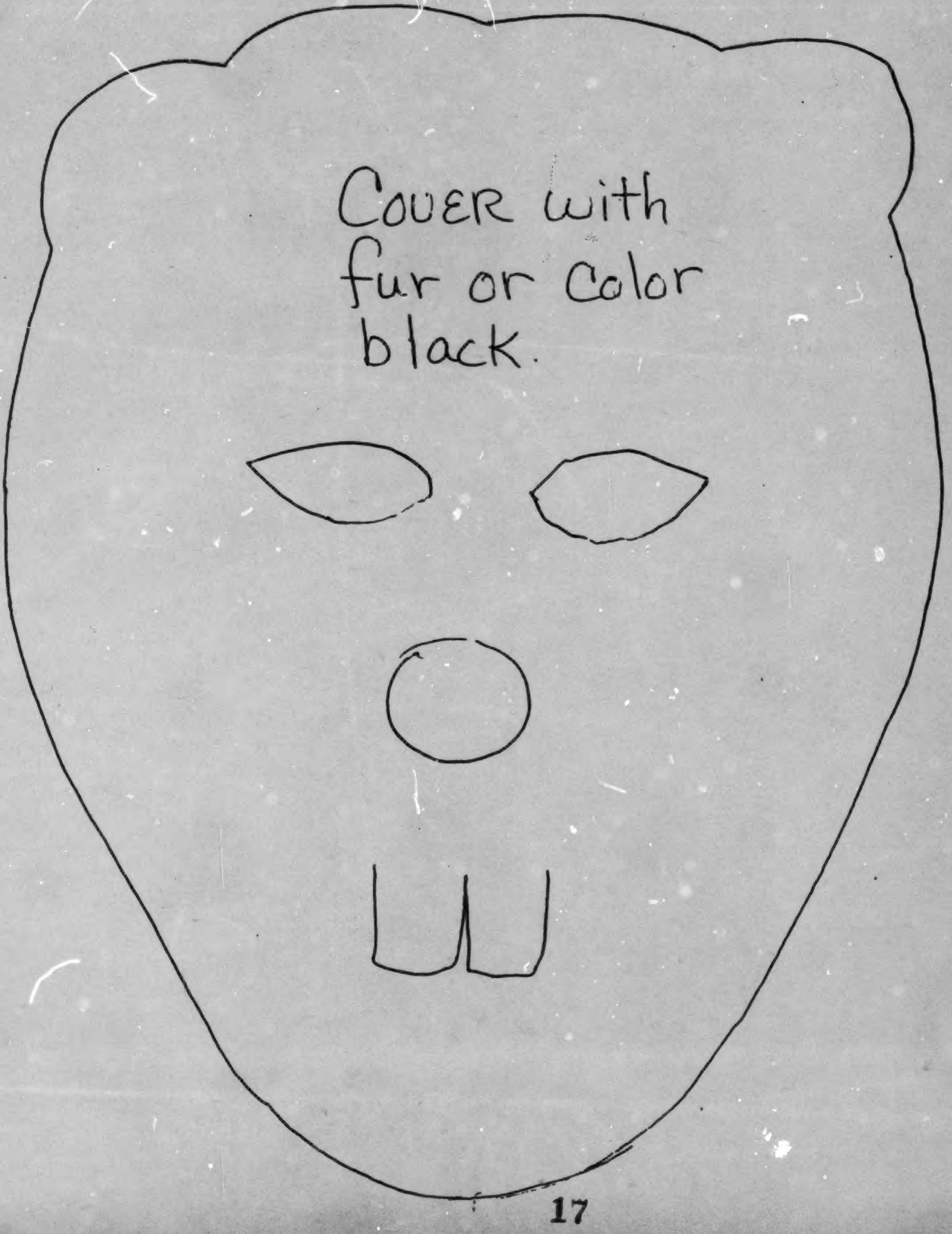

9

Deer

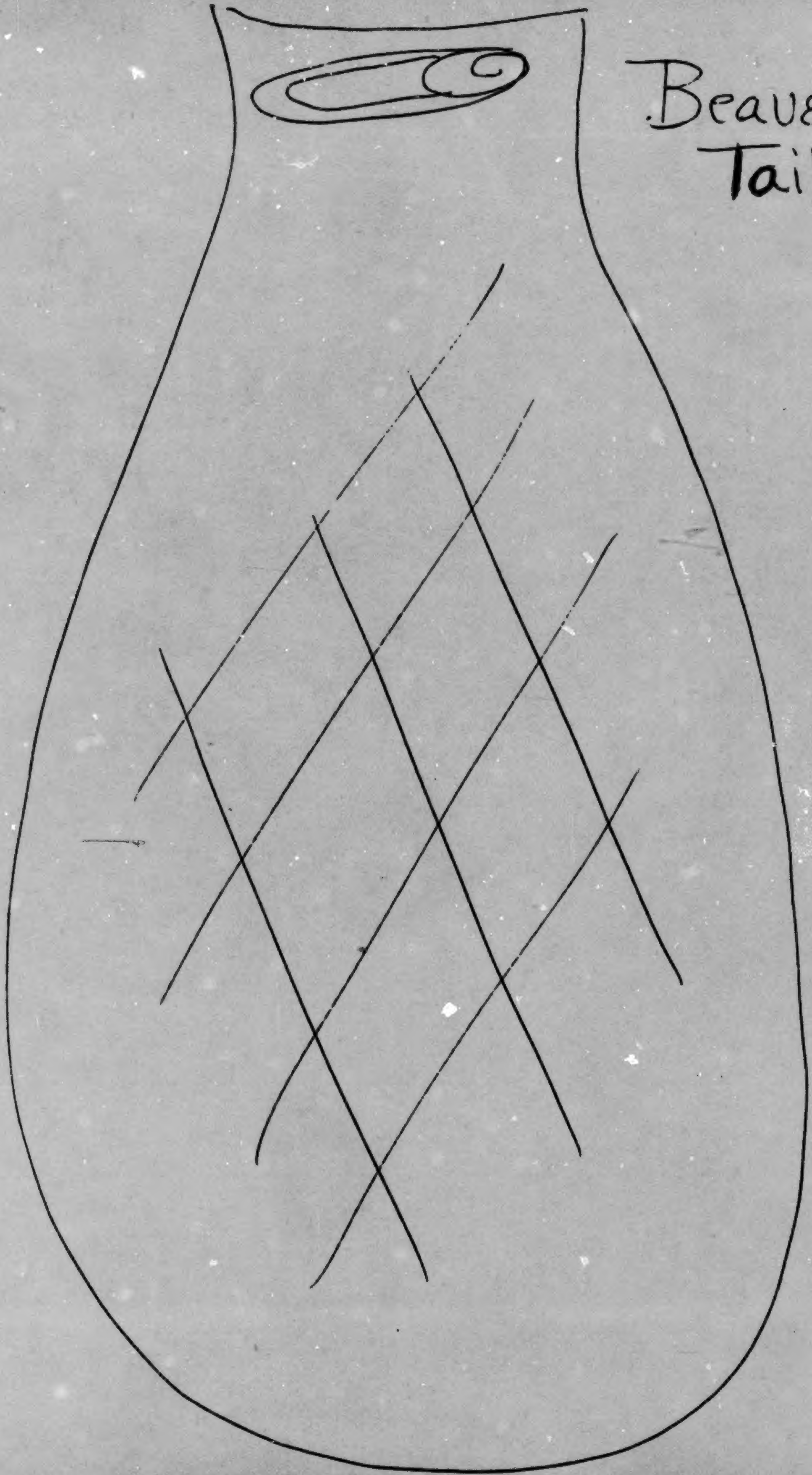
Can make paws and tails as with other animals.



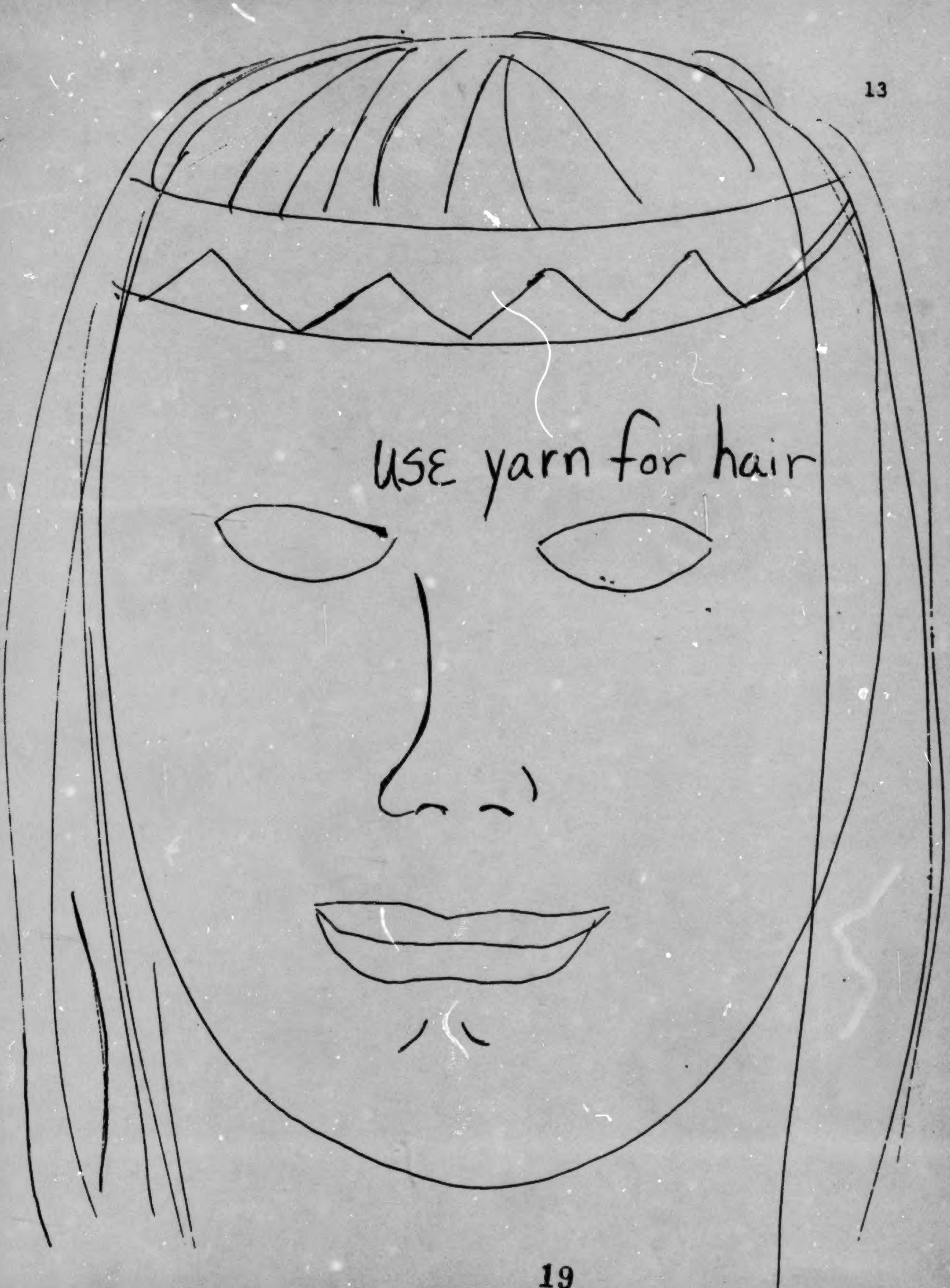
Beaver



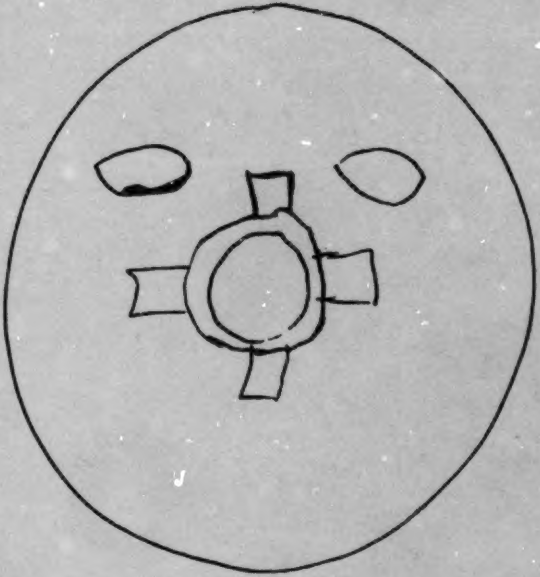
Cover with
fur or color
black.



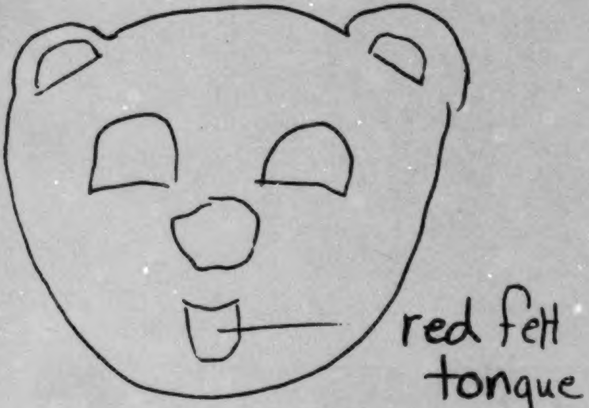
Beaver[12]
Tail


USE yarn for hair

Bear + Coyote



USE paper plate. tape styrofoam Cup bottom to face for nose. Cut eyes and pull fur or cloth over and glue or staple to back



Many animals can be made this way.

THE GULL TELLS A STORY

By
Sarah Green
Marvel Lanstra

ACTIVITY

Demonstrate legend on a flannelboard.

MATERIALS

1. Felt
2. Burlap
3. Scissors
4. Glue
5. Flannelboard
6. Marking pens

CHARACTERS AND PROPS

1. Two Haida girls in cedarbark clothes
2. Haida house
3. Seagull
4. Ocean scenery with kelp
5. Several varied length green stone necklaces

TECHNIQUE

Flannelboard storytelling is an effective method for sharing books. All tribes are special in their own ways.

LEARNING OBJECTIVES

1. Student will be able to recognize special Haida characteristics.
2. Students will be able to demonstrate knowledge of the story by reenacting it.
3. Students will become familiar with the book for future use.

EXTENDED ACTIVITIES

1. Science--ocean studies
2. Social Studies
    a. Geography of Haida territory
    b. Customs of different cultures
    c. Discussion respect of our peers
3. English
    a. Different storytelling techniques
    b. Sign language
4. Art--making pretend turquoise jewelry

RESOURCE

The Talking Totem Pole, The Tales It Told To The Indian Children Of The Northwest by Lurline Bowles Mayol

STORY

Many, many years ago there lived a chief who had a daughter. He had no other children, so all of his love was lavished upon this child.

Maada was the maiden's name, and she was straight and slim and very lovely. But she was vain and proud. Perhaps it was because the old chief praised her too loudly and gave her too many gifts. Perhaps it was because she saw her own reflection in the forest pools and knew how very pretty she really was.

One day as Maada was walking along the beach on her way out to the clam beds, she saw a big gull struggling in a mess of kelp and seaweek that had been washed high up on the shore. It took her little time to loosen the frightened bird. It soared quickly skyward and Maada went on to the clam beds.

A few days later she was lying on the warm sand watching puffs of white clouds overhead when she noticed a gull that seemed to be circling just above her. Lower and lower it flew. Then it swooped and dropped something into the astonished girl's lap.

That something was a necklace, a beautiful necklace of green stones. So exquisitely carved was it that Maada gave a cry of delight and slipped the wonderful chain over her head.

"How lovely it is," she cried. "Never have I seen anything to compare with it." And she ran to the chief, her father, and showed him the present the grateful gull had brought her.

Then the medicine man and all of the tribe gathered around to hear the story and view the necklace, and great was the wonder and excitement that it caused among these simple people.

"It is bewitched," cried some. "The gull was bewitched also, else how could he have brought the girl a thing like that?"

"The necklace is surely bewitched," the medicine man assured the chief, who nodded in agreement, but asked what could be done about it. If the necklace were really bewitched, then no one dared to touch it except Maada, to whom it had been given. Perhaps it was good magic, argued the old chief, since it had been given in return for an act of kindness. Perhaps there was no wickedness in it at all. Time alone would tell.

Time passed. Maada wore the green necklace constantly and grew more vain and selfish with every passing day. Before long, however, she noticed a strange thing, The necklace was shrinking. Little by little it was becoming shorter and shorter as the carved stones grew smaller and smaller. Needless to say, Maada was really terrified, but she was so fond of the chain that she would not give it up.

Not long afterward the old chief also noticed the necklace was becoming shorter. But he wisely remained silent, for what can be done with a thing betwitched?

Soon came the time when the medicine man and others in the tribe observed the shrinking of the chain and began to mutter and shake their heads whenever Maada passed.

"She is bewitched," they insisted. "She is so proud and selfish that the necklace will surely punish her."

Then little by little Maada was left out of the games, and her playmates drew aside when she passed, or hurried away when she approached. They were all afraid of the magic in the lovely green beads.

Now there was a sick girl in the tribe. Konsie was her name and she had always been Maada's most beloved friend. Konsie's illness was such that even the medicine man could do nothing for her, and she lay still and patient upon her bed of skins.

One day when Maada was passing, Konsie's eyes fastened hungrily upon the green necklace.

"If I could wear that lovely thing for just one day, I'm sure I should feel better," she murmured wistfully. "It is so cool and green, like the first little buds that peep out of their hiding places in the spring."

Maada heard her friend's wish but she passed on as if she had heard nothing. Not even for poor sick Konsie would she part with the precious necklace. But that night when she removed it in order to examine it more closely, she was dismayed to find that she could barely slip it over her head.

"It has shrunk fast today," she thought, trembling with fear. "What shall I do? Soon I shall not be able to take it off at all."

The very next day as Maada was passing, Konsie once more expressed a wish to wear the necklace.

"Just once," she begged. "It is so cool and green that I am sure it would make me well again. Please let me wear it, Maada."

"It is mine," Maada replied selfishly. "I cannot let you have it for I cannot bear to be without it for a single minute."

That night the necklace was so tight that Maada was forced to leave it on. Frightened and restless, she lay in the darkness and wondered what to do. She dozed fitfully until morning. When she awoke she was conscious of a strange choking sensation and reached up hastily to find that the necklace had shrunk until it felt like a burning band around her throat.

Terrified, she ran sobbing to the chief, her father, showed him what had happened to the necklace, and begged him to remove it with his strong hands. But the old chief shook his head sorrowfully.

"It is magic," he said. "I [illegible] not touch it lest some evil befall my tribe."

He sent for the medicine man, who shook his head when he saw what had happened, and refused to touch the chain. Nor would anyone have anything to do with such powerful magic.

"Put her out of the tribe," they cried, almost with one voice. "She is bewitched. She will ruin all of us."

"There is nothing else to do," declared the medicine man sternly. "She will bring some terrible curse upon us all if she stays here longer."

Though grieving deeply, the old chief felt that the medicine man was right, and commanded that Maada be put in a canoe and set adrift upon the waters. Tenderly he bade her farewell and turned away to his lodge, his sorrow too great for any of his tribe to witness.

Choking and broken-hearted, Maada was led down toward the beach. When passing the place where Konsie, her sick friend, lay, her feet were halted by the sweet voice of her playmate.

"Come here, Maada," she called softly. "I am not afraid. Let me try to break the necklace. My poor hands are almost useless, but I should like to try. I cannot bear to see you so wretched and unhappy."

Poor Maada. Humbled and shamed, she stumbled to Konsie's side and knelt before her. And then a strange thing happened. As Konsie touched the string of beads, it instantly grew long again. No one saw it grow, but there it was, the same long beautiful chain that the gull had dropped into Maada's lap.

Maada stared at it through her tears. Then she lifted it quickly and slipped it over Konsie's head.

"It is yours if you will have it, Konsie," she said. "I only hope that it will make you as well and happy as you once thought it would. I shall never wear it again."

And it did.

THUNDERBIRD AND WHALE

By
Michol Longen
Carolyn Lee Smith

ACTIVITY

Demonstrate legend on flannelboard.

MATERIALS

1. Six 36" x 24" panels
2. A variety of felt pieces (blue, brown, black, yellow, white, red)
3. Glue

LEARNING OBJECTIVES

1. The children will learn about Northwest Coastal Indians and their culture.
2. The children will learn that legends or fables have specific meanings.
3. The children not of Indian descent will begin an appreciation of cultures different from their own and of their own.
4. The children will learn to put parts of a story in correct sequence.
5. The children will learn an appreciation of authentic Indian music.

EXTENDED ACTIVITIES

1. Play a sequence game.
2. Act out the legend.
3. Illustrate other legends.
4. Write your own legend.
5. Learn about other Indian songs.

RESOURCES

1. Indian Legends of the Pacific Northwest by Ella E. Clark
2. Record: "Folk Music of the United States" (songs of the Nootka and Quileute) edited by Frances Densmore
3. Record: "North American Indian Songs" by Muriel Dawley and Roberta McLaughlin
4. Record: "Indian Music of the Pacific Northwest Coast" by Dr. Ida Halpein

STORY

Panel 1

Long ago, as long as two men can live, there was a sad time in the land of the Quillayute. For days and days great storms blew. Rain and hail and then sleet and snow came down upon the land. The hailstones were so large that many of the people were killed. The other Quillayutes were driven from their coast villages to the great prairie, which was the highest part of the land.

Panel 2

There the people grew thin and weak from hunger. The hailstones had beaten down the fern, the camas and the berries. Ice locked the rivers so that the men could not fish. Storms rocked the ocean so that fishermen could not go out in their canoes for deep sea fishing. Soon the people had eaten all the grass and roots on the prairie. There was no food left. As babies and children died without food, even the strongest and bravest of their fathers could do nothing. They had called upon the Great Spirit for help, but no help had come.

Panel 3

At last the great chief of the Quillayutes called a meeting of his people. He was old and wise. In his youth he had been the bravest of the warriors, the swiftest of the runners, the fiercest of the fierce tribe. "Take comfort, my people," said the great chief to his people. "We will call again upon the Great Spirit for help. If it is not His will that we live, then we will die bravely, as brave Quillayutes have always died. Let us talk with the Great Spirit."

So the weak and hungry people sat in silence while the chief talked with the Great Spirit who had looked kindly upon the Quillayute for hundreds of years.

Play Prayer Song

When his prayer had ended, the chief turned again to his people. "Now we will wait for the will of the One who is wise and all powerful."

Panel 4

The people waited. No one spoke. There was nothing but silence and darkness. Soon there came a great noise and flashes of lightning cut the darkness. Then the people heard another noise. A deep, whirring sound, as of the beat of great wings, came from the place of the setting sun. All the people turned their eyes toward the sky above the ocean as a huge bird-shaped creature flew toward them. This bird was larger than any they had ever seen. Its wings, from tip to tip, were twice as long as a war canoe. It had a huge, curving beak and its eyes glowed like fire. The people saw that its great claws held a giant whale--a living, giant whale.

Panel 5

In silence they watched while Thunderbird, for so the bird was named by everyone, carefully lowered the whale to the ground before them. Thunderbird then flew high into the sky, gave one earth reaching cry and went back to the thunder and lightning it had come from. Perhaps it flew back to its perch in the hunting grounds of the Great Spirit.

Panel 6

Thunderbird and Whale saved the Quillayute from dying. The people knew that the Great Spirit had heard their prayer. Even today they never forget that visit of Thunderbird, never forget that it ended long days of hunger and death. For on the prairie near their village are big, round stones that the old grandfathers say are the hardened hailstones of that storm of long ago.

WHY THE BEAR WADDLES WHEN HE WALKS

By
Ruby Atkinson
Barbara Randall

ACTIVITY

Legend

TECHNIQUE

Flannelboard

LEARNING OBJECTIVES

1. The children will have the opportunity to express themselves freely through flannelboard stories.
2. The children will learn that legends or fables have specific meanings.
3. The children not of Indian descent will begin an appreciation of cultures different from their own and of their own.

EXTENDED LEARNING ACTIVITIES

1. An introduction to Indian legends can lead to activities involving a flannelboard, puppetry, role playing, physical education, music, language art and social studies.
2. Plan to teach the children the hand game as a follow-up along with the round dance. Refer to the table of contents for rules of a type of hand game.

MATERIALS

Felt, flannelboard, glue, fur, scissors, marking pen.

RESOURCES

Quileute--An Introduction to Indians of LaPush by Jay Powell and Vickie Jenser, University of Washington Press, 1976
American Indian Mythology by Alice Marriott and Carol K. Rachlin, 1968

BACKGROUND

The legend is from the Comanche tribe. Indian myths and legends told how the earth was made. They also explained how people, the sun, the moon, and stars came to be. Many were stories of nature like this one.

Unlike many tribes, the Comanches neither fear or respect the bear as an animal possessing supernatural power. The Cheyennes thought of the bears as their ancestors. Therefore, to eat a bear was an act of cannibalism. The Comanches found the bear very good eating whenever they could hunt it down.

The main characters in this legend are Old Man Coyote, the Owl, the Bear, and the scissor-tailed Flycatcher. This bird is the Oklahoma state bird.

STORY

Narrator: In the beginning days nobody knew what to do with the sun. It would come up and shine for a long time. Then it would go away for a long time and everything would be dark.

The daytime animals wanted the sun to shine all the time so they could live their lives without being interrupted by the dark. The nighttime animals wanted the sun to go away forever, so they could live the way they wanted to.

At last they all got together to talk things over.

Coyote: "Let's see what we can do about the sun. One of us ought to have it, or the other side ought to get rid of it."

Scissor-tailed Flycatcher: "How will we do that? Nobody can tell the sun what to do. He's more powerful than anyone else in the world."

Bear: "Why don't we play hand game for it? The winning side can keep the sun or throw it away, depending on who wins and what they want to do with it."

Narrator: So, they got out the guessing bones to hide in their hands, and they got the crow-feathered wants for the guesser to point with. They also got out the twenty painted sticks for the umpires to keep score. Coyote was the umpire for the day side and Owl was the nighttime umpire.

The day side held the bones first. They were so quick and skillful passing them from hand to hand, behind their back and waving them in the guesser's face that it seemed sure they must win. The Mole, who was guessing for the night side, caught both Scissor-tail and Hawk at the same time. The bones went to the night side team and the day people began their turn to guess.

Time and again the luck went back and forth, each team seeming to be about to beat the other. Time and again the luck changed and the winning team became the losing one.

The game went on and on. Finally the sun, who had been waiting on the other side of the world to find out what was going to happen to him, got tired of it all.

The game was so long that Bear got tired too. He was playing on the night side team. He got cramped sitting on the log and his legs began to ache. Bear took off his moccasins to rest his feet. Still the game went on and on.

Narrator: (cont.) At last the sun was so bored that he decided to go and see for himself what was happening. He yawned and stretched and crawled out of his bed on the underneath side of the world.

As the sun climbed, the light grew stronger and the night people began to be afraid. But the game was still even; nobody had won. But the sun was coming and coming. The night animals had to run away.

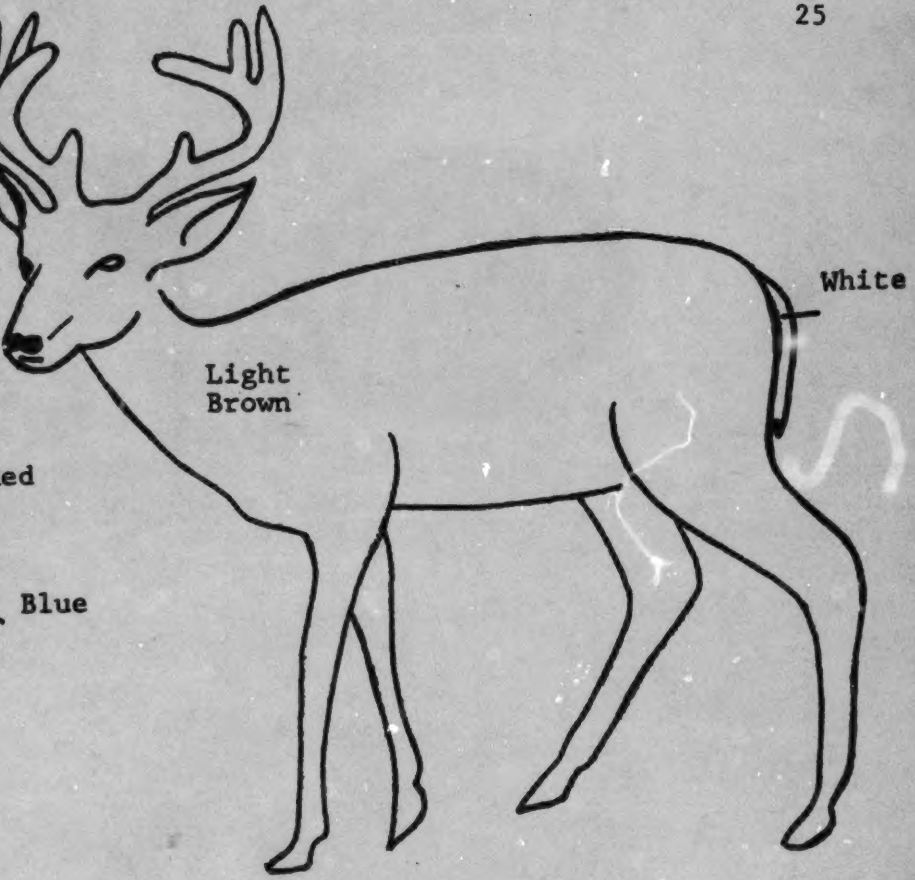
Bear jumped up in such a hurry that he put his right foot in his left moccasin and his left foot in his right moccasin.

The sun was full up now and all the other night people were gone. Bear went after them as fast as he could in his wrong moccasins, rocking and waddling from side to side, and shouting:

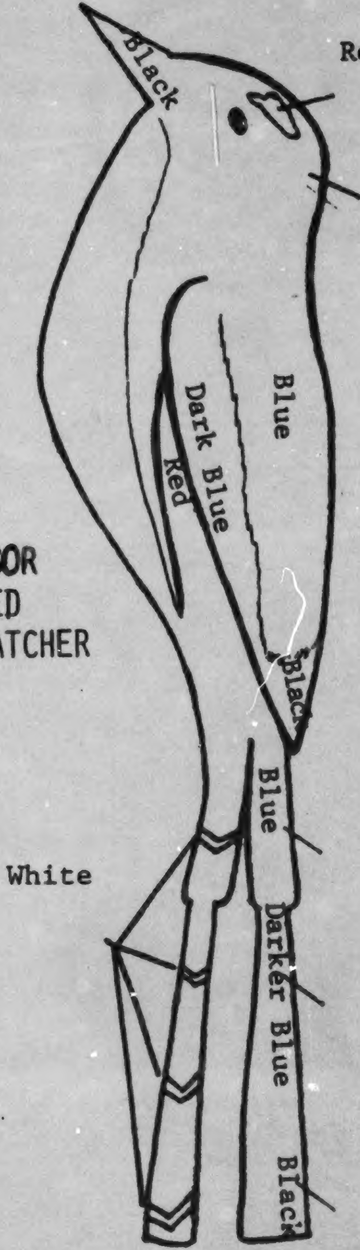
Bear: "Wait for me! Wait for me!"

Narrator: But nobody stopped or waited and Bear had to go waddling along, just the way he has done ever since.

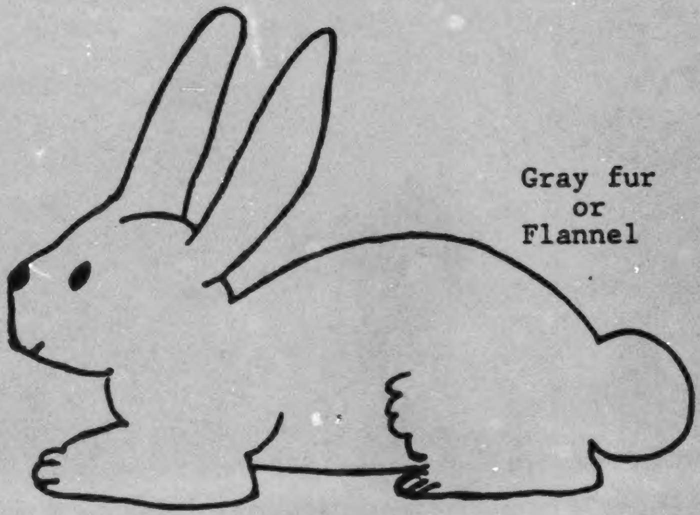
Because nobody won the game, the day and night took turns from that time on. Everybody had the same time to come out and live his life the way he wanted to as everyone else.


White
Light Brown

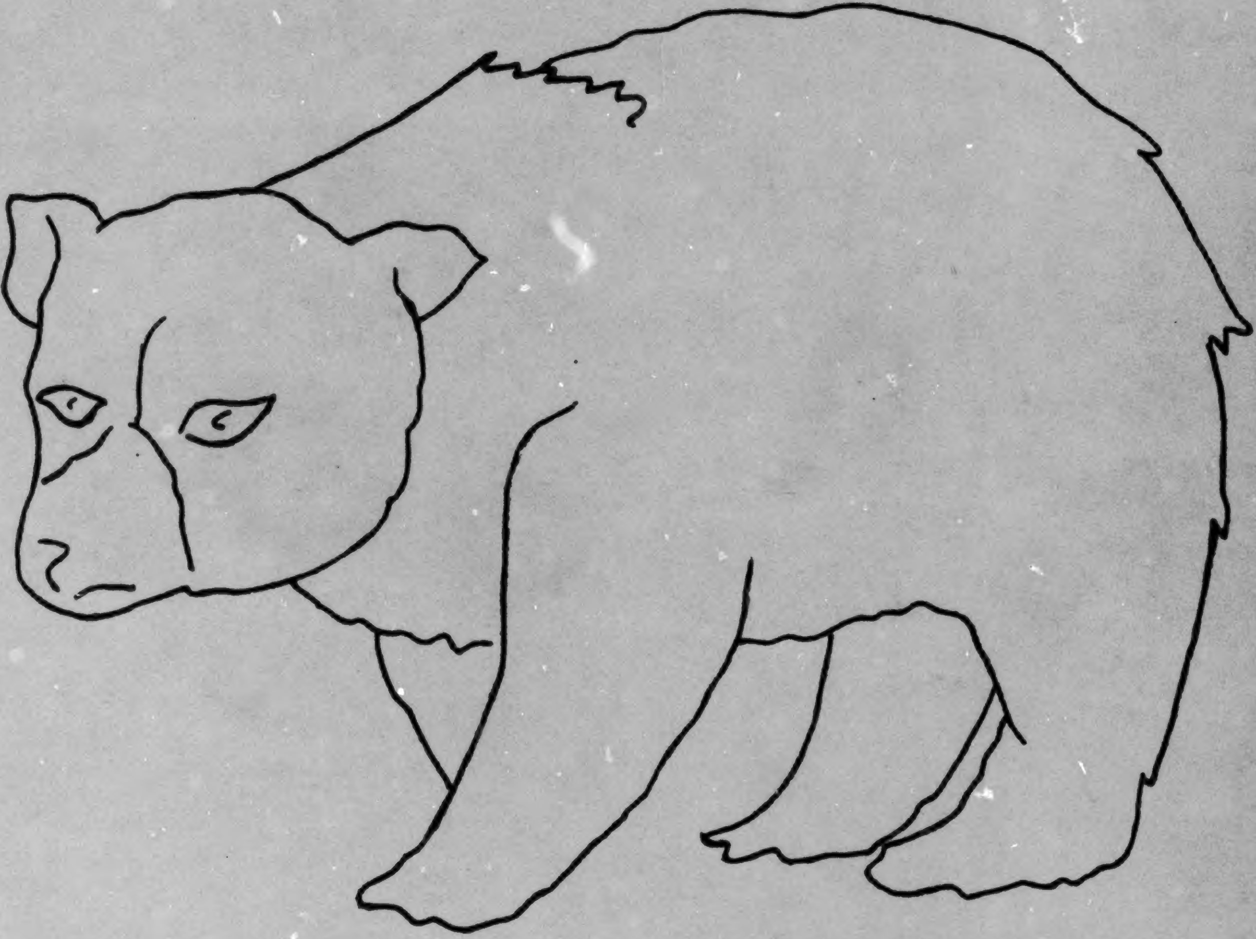
DEER


Black
Red
Blue
Dark Blue
Blue
Red
Black
Blue
White
Darker Blue
Black

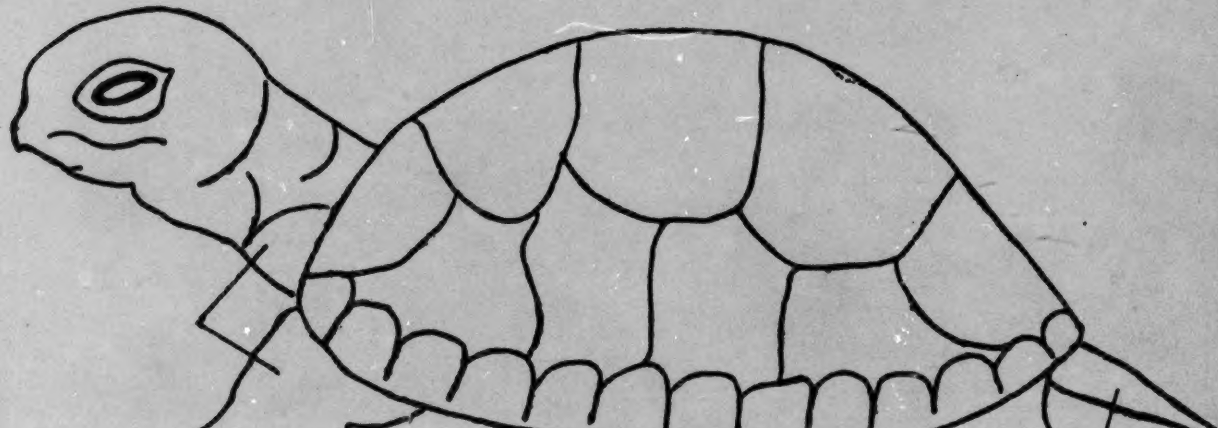
SCISSOR TAILED FLYCATCHER


Gray fur or Flannel

RABBIT



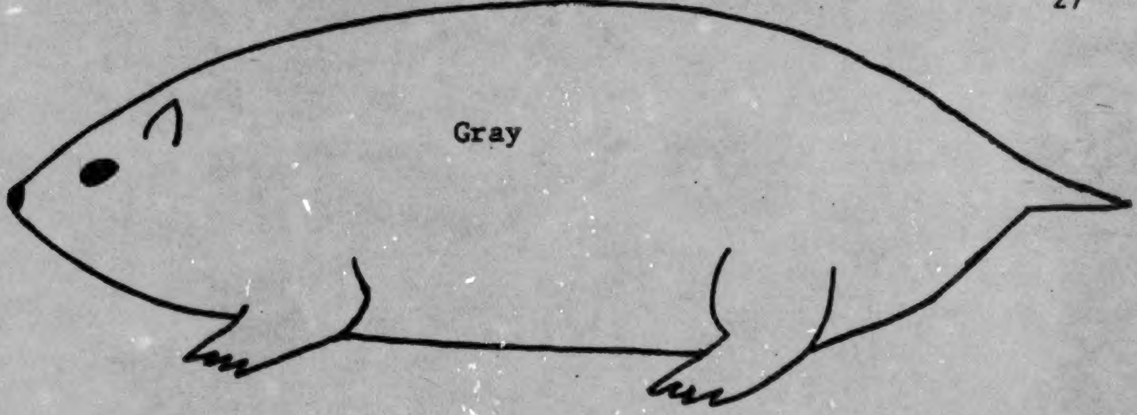
BEAR



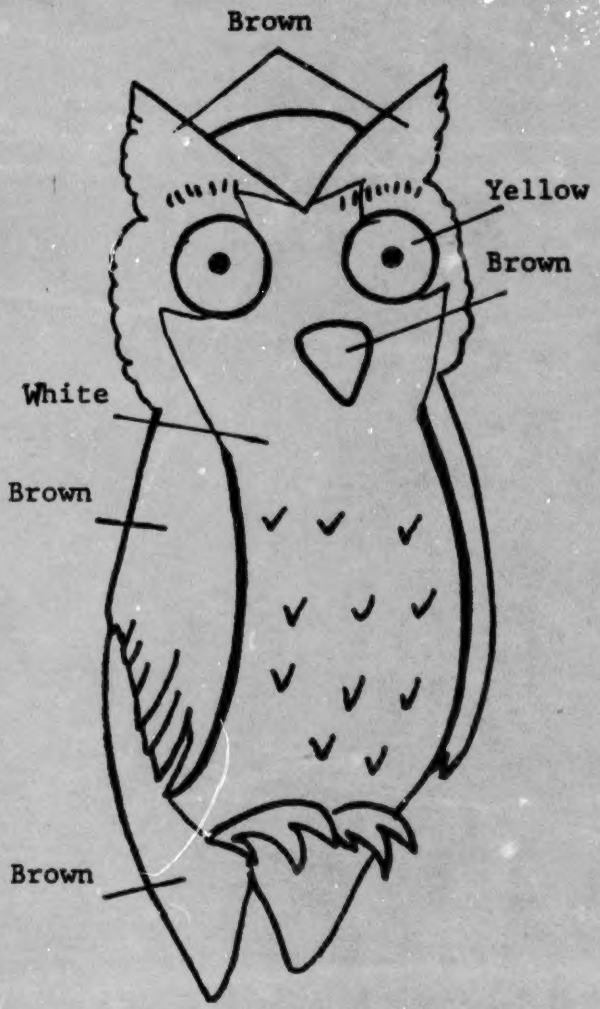
Dark Green

Dark Green

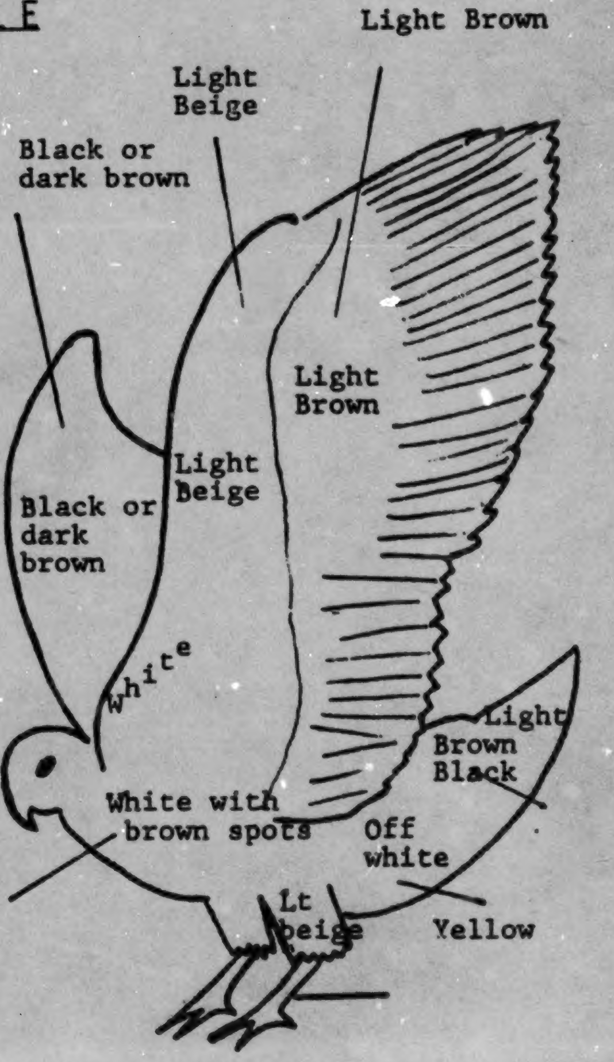
TURTLE



MOLE

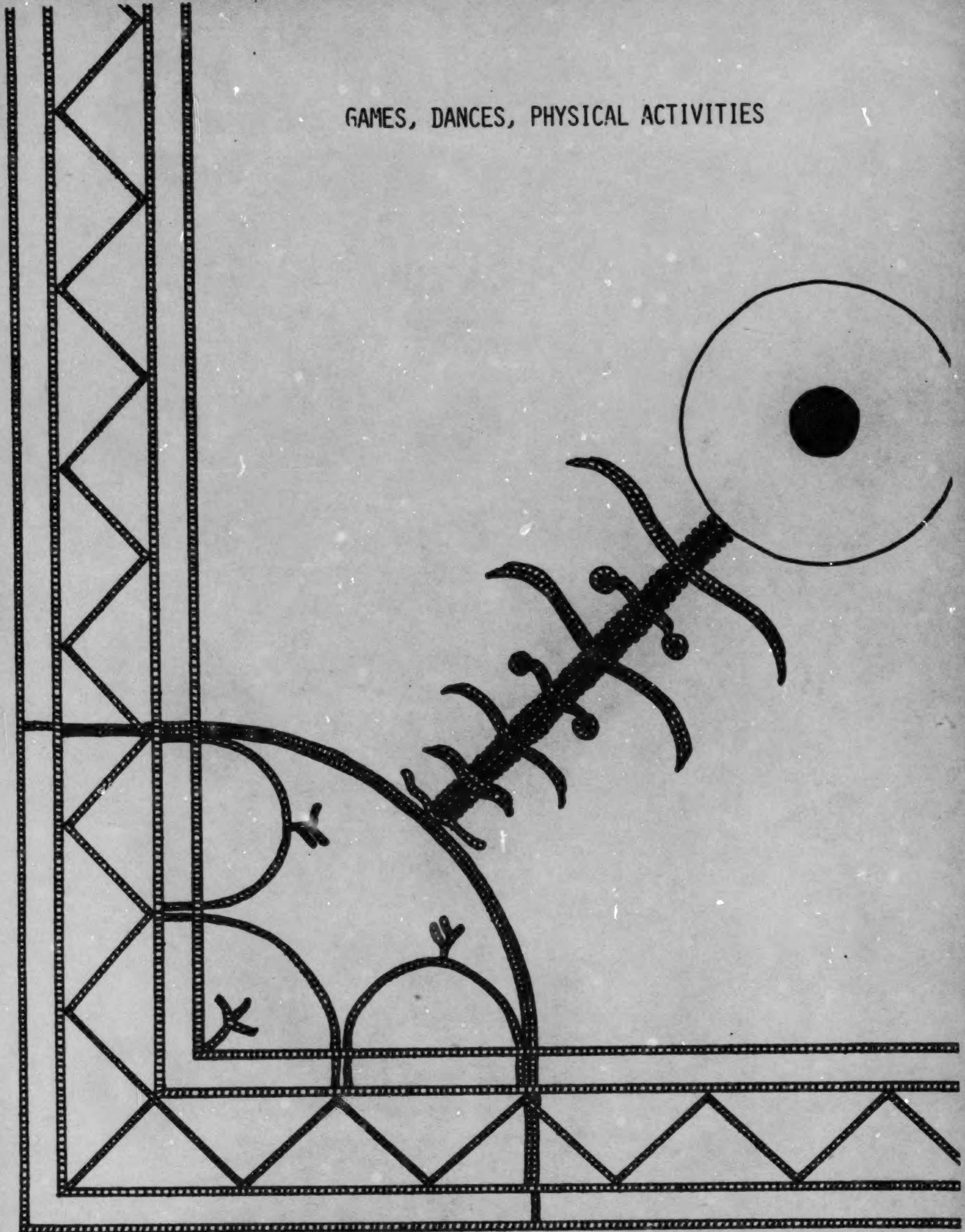

Brown
Yellow
Brown
White
Brown
Brown

OWL


Light Brown
Light Beige
Black or dark brown
Light Brown
Light Beige
Black or dark brown
White
Light Brown Black
White with brown spots
Off white
Lt beige
Yellow

HAWK

GAMES, DANCES, PHYSICAL ACTIVITIES



Seneca Beadwork and Ribbon Trim Design

DOUBLE BALL: BILLETS

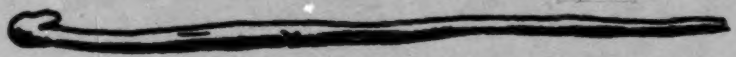
By

Diane Irish

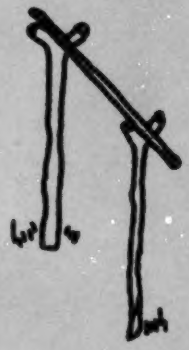
The game of double ball throughout the Eastern and Plains tribes was played exclusively by women. In Northern California, however, it was played by men.

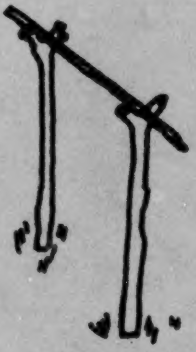
EQUIPMENT

1. Two 3" balls--tennis, rubber, etc.
2. 12" strip of leather or twine
3. Large needle
4. Pair of plyers
5. Hockey stick or stick with a notch in it



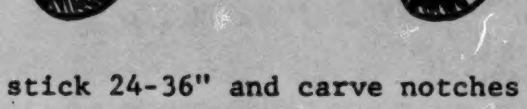
6. Knife
7. Two long poles, approximately six feet
8. Four base poles or standard to hold cross bar





PROCEDURE

1. Thread twine or leather through needles. Push needle through center of ball, pull out on other side with plyers, tie a knot. Continue needle through other ball, tie a knot.



2. Take a stick 24-36" and carve notches about 1/2" from the end.

3. Place stick on pole or standards at each end of the field or gymnasium. If a football field is used, put twine between goal posts and use that for a goal.

RULES

1. Divide class into two equal groups. Each player has a stick.
2. Teams are in a scatter formation facing each other on the field.
3. To start the game, the balls are thrown into the air at the middle of the field.
4. The object of the game is to hang the ball on the cross bar at the opposite end of the playing area.
5. The ball can be thrown, carried, pushed, etc.
6. The game ends at 21 points, one point for each goal.
7. Safety
   No one's stick can touch anyone.
   Sticks can touch sticks.
   Run with sticks facing the ground when not having possession of the ball.

LEARNING OBJECTIVES

1. The children will learn to work together.
2. The children will learn the cultural basis of the game.
   a. who plays it
   b. why they played it
   c. where they played it
3. The children will learn to appreciate the skill of the Indian people to play this game.

SKILL DEVELOPMENT

1. Hand-eye coordination
2. Throwing, catching skill
3. Agility
4. Physical fitness, cardiovascular development

REFERENCE

Games of the North American Indians, Stewart Culin, Dover Publications, New York, 1975, pages 647-663.

EASTERN WOODLANDS INDIAN GAMES

By
Charles M. Larsen

AN OVERVIEW

Most of these Indian games are outdoor activities most easily played on grass. Like baseball or football, these games can be dangerous if unsupervised. With proper supervision, they are safe, fun and physically challenging.

Some of the games require the construction of equipment, but this is half the fun. The most demanding equipment to make is the shinny and lacrosse sticks. Baseballs or tennis balls may be used in games which call for the traditional rawhide.

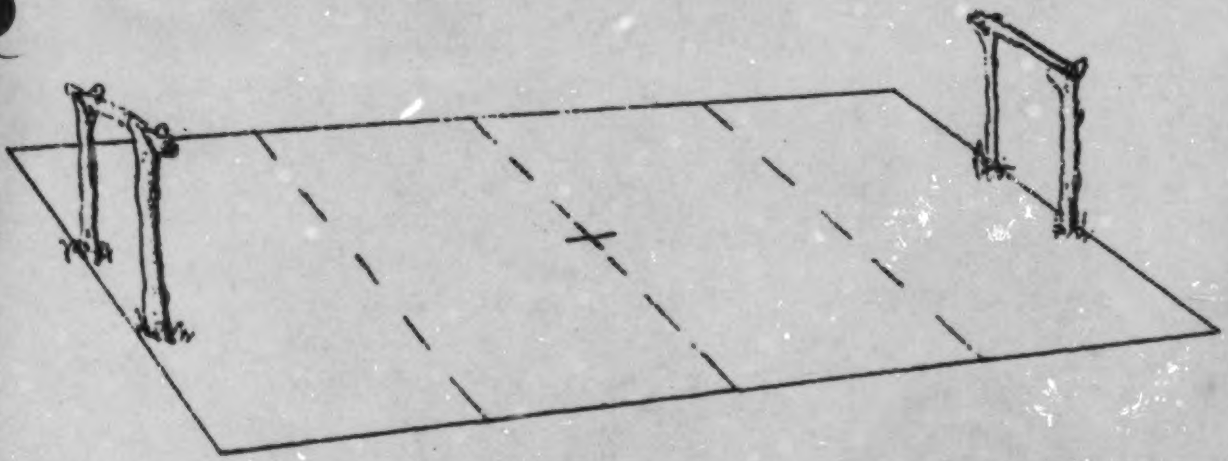
Double ball sticks may be made from straight green tree branches along with the hoop and spear. The hoop should be bound with tape and string. Balls or billets might come from classroom materials.

Snow snake requires the right weather as well as straight sticks from which to carve the snakes. This is an excellent organized game for snowy winter days.

The toss and catch game can be made with classroom materials and a little ingenuity. The same is true with the moccasin game. Any popular songs with the children can be used as good luck songs and a pair of shoes can be used in place of moccasins.

Don't be afraid of some of these games because they sound too difficult. Much of the equipment can be made at home by the students themselves or with a little amount of class time.

FIELD GAMES



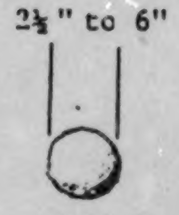
All of our modern field games such as football, field hockey, ice hockey, basketball, lacrosse, soccer and polo can trace their origins, at least in part, to the American Indians. Consequently, the field layouts and goals in the lacrosse, double ball and shinny games look very familiar to us. The only major difference between their fields and our modern ones is that there was no standard length or size in the old days. Every village would probably have a small playing field for local use and then larger cultural centers might have much larger fields that were used during festivals and other large gatherings. The Creek Indians of the southeastern United States had a playing field at one of their largest towns that was an eighth of a mile wide and three-quarters of a mile long. Over one hundred players would play on each team and games would be held several times a year.

LACROSSE

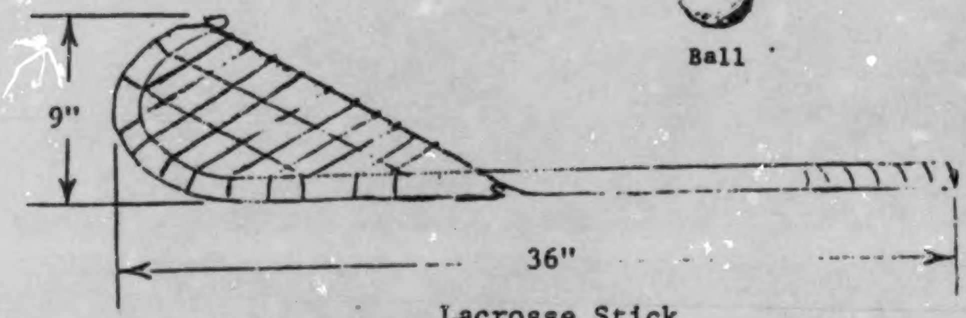
Lacrosse is a game played by both Indian children and adults. It was considered good training for war. Lacrosse is an excellent game for general physical fitness. It is played with a stick which has some form of netted pouch on the end that is used to catch, carry and throw a ball made of wood, rolled rawhide or stuffed leather. Any number of players can play on two evenly numbered teams. Each team wears different colors for identification.

At the start of the game, both teams line up facing each other across the center field line. A referee tosses the ball in the air over the center point marker and then ducks quickly. Anyone can carry the ball so a free-for-all results when the ball is tossed as everyone tries to catch it and pass it to their team members. Minutes often go by before the ball is carried into open play.

The object of the game is to get the ball over the opponent's goal post. The ball cannot be touched with any part of the body or a foul is called and the play is started over again where the foul occurs. Children are not allowed to hit, kick, trip or poke their opponents in their games or a foul is called. You can shove someone with your body but not with your hands, arms or legs. Touching your opponent with your stick in any way loses a point for your team. The game consists of twenty points.



Ball

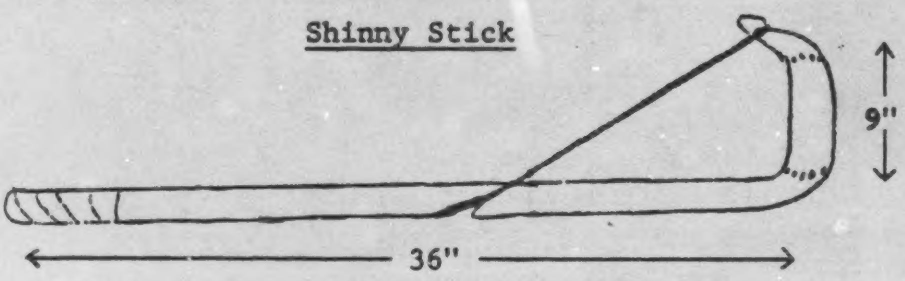


Lacrosse Stick

SHINNY

Shinny is the ancient origin of ice and field hockey. It is played in the same manner as lacrosse with the same rules except the ball is rolled on the ground with a bent stick similar to a hockey stick. The center of the field contains a hole two feet across where the referee will drop the ball and jump out of the way. A free-for-all results before the ball is rolled toward an opponent's goal. This time the ball is rolled into a net mounted behind the goal posts and a stationary player, the goalie, attempts to guard the goal using only his stick. A game is twenty points.

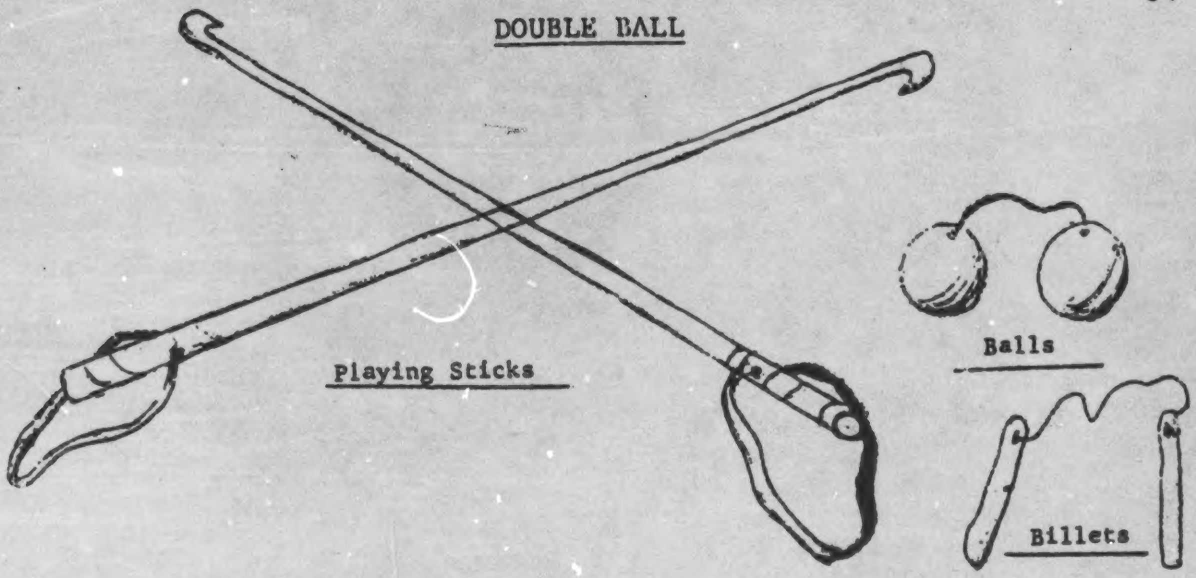
Shinny Stick



DOUBLE BALL

In the past the game of double ball was generally played by women and only occasionally by men. It is, however, an excellent game for both sexes. It gets its name from the two balls or wooden billets tied together with which it is played. Teams of equal strength play on an open field of any length. At each end a goal post, similar to those used in football, is erected. The posts may be about six feet apart and the cross-arm about the same distance from the ground. The goal is made when the balls or billets are hung across the arm. This may be too difficult for beginners, so a score may be allowed when the ball is driven between the posts.

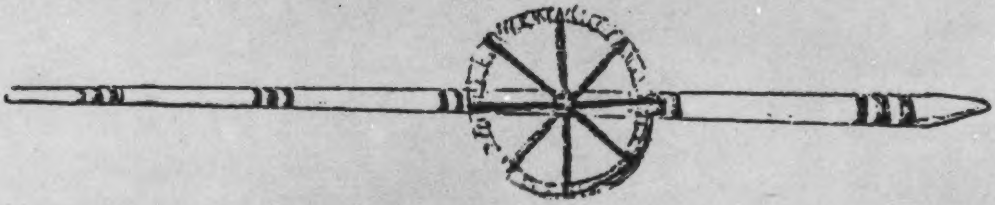
DOUBLE BALL



The players each carry a stick three feet long that has been smoothed off and tapered gradually from an inch in diameter at the handle end to a half-inch at the opposite end. A small notch is placed near the end of the stick. This allows the player to pick up the balls by scooping the thong between the balls into it without using the hands or feet. With a little skill these can be used to throw the billets or balls great distances with a fair degree of accuracy. At the start of the play, the teams line up in center field facing each other within a twenty foot distance. The captain of each team stands in the center between the umpire who tosses the ball in the air between them. Each tries to catch it on his stick and toss it to his own team. The moment the ball is tossed there is a scramble and the ball is on its way to one goal or another.

The ball may be made of two rubber balls, three inches in diameter, fastened together with a foot long leather thong. The wooden billets, which were more commonly used, are made from two sticks six inches long and about an inch to an inch and a half in diameter. Holes are bored through the sticks two inches from one end, through which the foot-long thong is passed to tie the two pieces together. The billets should be painted a bright color so that they may be easily located in case they fall in deep grass or brush.

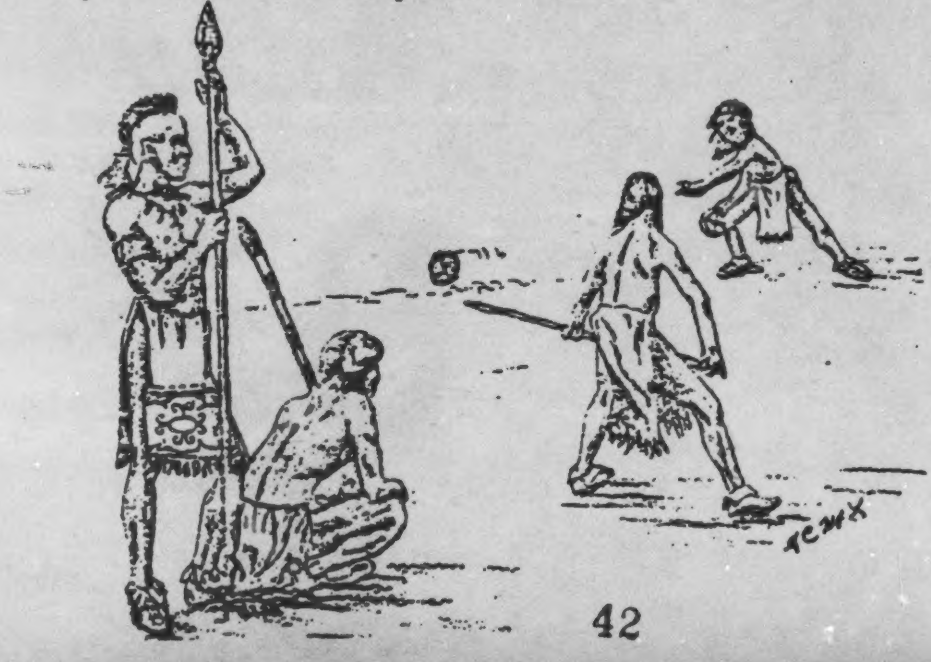
HOOP AND SPEAR



In the past the hoop and spear game was played in various ways all over eastern America. The game can be played by two or more people with one rolling the hoop on the ground or throwing it in the air and the others standing to one side in a line. The children either take turns throwing their spears or throw together as the hoop goes by. The players make up their own methods of scoring each game. The purpose of the game is to snare the hoop on the spear by throwing the spear through the cords on the inside of the hoop. In large games each person paints his or her spear a different color for identification.

The hoop is made in various sizes from a stick bent in a circle and tied from the joint all the way around to the joint again. Cords are tied across the inside of the circle dividing the inner area into four to six sections. These inside cords are what snare the spear when it hits the ring.

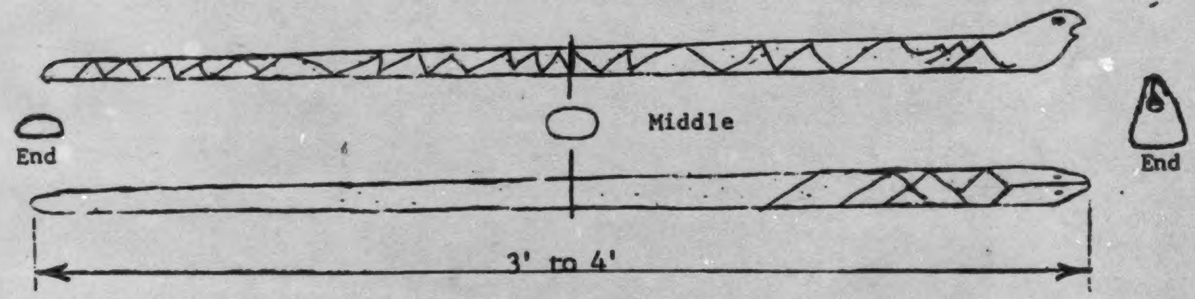
A spear is made from a good straight sapling with all the branches removed and the trunk sanded to a smooth finish. The thick heavy end is then sharpened into a dull point.



SNOW SNAKE

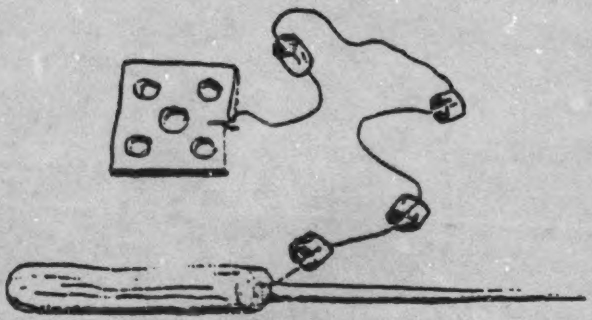
Snow Snake is a winter game involving a "snake" made out of a hard straight branch cut and sanded into a smooth, tapered spear with a slightly flat bottom side and an up curve, usually carved into the likeness of a snake's head, at the thicker end. A long, straight, icy path is made in the snow by dragging a log, dog or child across the snow. Rough areas are smoothed out and leveled by hand until it is slick and level. Water can be poured on the snow to make the ice even slicker.

The object of the game is to throw the snow snake spear onto the ice and make it slide as far as possible. When the snake stops the player marks where the head of the spear stopped and sticks his snake into the snow bank along side of it in an upright position. The next player will then try to slide his snake past this mark in order to win. A starting line is drawn at one end of the ice trace and no one can step over it when throwing. The best throw out of twenty tries is the winner. In the old days children would bet their snakes on the outcome.



NOTE: This game should not be played on frozen lakes or ponds.

TOSS AND CATCH



A game different from any of these other games is toss and catch, which is played in one form or another by Indians from Alaska to Mexico. The Iroquois used a thin bone awl on which they caught hollow bones. These were strung very loosely on a buckskin thong tied to the end of the awl. The string of bones was swung in the air and an attempt was made to catch them on the awl. To do the trick requires skill that only comes with practice.

A butcher shop may be the best place to find materials for this game. A wooden pin or an iron meat skewer is used for the pin and four sections of marrow bone, each a half inch wide, are used for the targets. Sections of chicken or turkey leg bones an inch long may be used after students have learned to catch the larger beef bones.

To make the set, string the bones on a thong twelve to fourteen inches long, tying one end to the loop in the skewer. On the other end a square piece of heavy leather, large enough to prevent the bones from slipping over it, may be tied. In this, three or four holes a quarter inch in diameter may be made. The leather forms an additional target. The bone nearest the skewer should be painted red with waterproof ink, the one next to it blue, the next yellow and the fourth black. When finished the game should appear as above.

Scoring: red = 25, blue = 20, yellow = 15, black = 10. Each hole in the leather counts five. A game goes to 250 points. The players toss in turn.

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The daily life of Indian children from tribes of the Eastern Woodlands, the Great Plains, the Pueblos and the Northwest Coast.

2. Hertzberg, Hazel W., The Great Tree and the Longhouse, The Culture of the Iroquois, New York: The MacMillan Company, 1966.

3. McFarlan, Allan A. A Book of American Indian Games. New York: Association Press, 1958, (4-9), $3.95.
Gives for each of 150 American Indian games: original tribal area, whether for boys or girls, for what age group (7 to 11 years; 12-14 years; and 15-18 years), number of players needed whether an indoor or outdoor activity. Both a version of the game as it was played by Indians and a safer version for today's use is indicated. Most of the games require little or no equipment.

4. Powers, Mabel, Stories the Iroquois Tell Their Children, New York: American Book Company, 1917.

HAND GAME

ACTIVITY

Play on variety of the hand game (bone game).

TECHNIQUE

Lecture, demonstration and practical exercise.

OBJECTIVE

To learn the hand game (bone game).
To improve hand manipulative skills.
To improve observation skills.
To implement singing, chanting and rhythms learned in music class.
To take part in team play.
To develop sportsmanship.
To expand American Indian cultural knowledge.

MATERIALS

1. Four bones (if you do not have any elk bones laying around, you can use sticks or dowels about 1 inch in diameter and 3 3/4 inches long. Two bones are marked. Two are not marked. One marked bone and one unmarked bone are placed together to form one set. Both sets are used in the game.

2. Fourteen to thirty-six sticks (these are for keeping score). Sticks may be any uniformed size and length. Normally they are from ¼ to ½ inches in diameter and from 10 inches to a foot in length. They may be painted or designed as desired.

BACKGROUND

At the beginning of the twentieth century it was found that 81 tribes throughout the nation played varieties of hand games. Language was considered no barrier because the game could be conducted entirely by sign language. It is normally played indoors. Both men and women can play, but usually apart.

Objects, which vary in size and shape from place to place, are held in the hands. The hands move rapidly about the body attempting to confuse the opponent as to the hand location of a particular object; hence, the name "hand game." In many places the guessing objects were of bone which resulted in the game becoming a "bone game."

In most places where the hand or bone game is played, the following common things take place:

1. Singing or chanting with drumming.
2. The game lasts a long time (all night to several days).
3. Teams are used (varying in size).
4. Objects are used in the hands.
5. Separate objects are used to keep score (usually called tally sticks).
6. Points can only be scored by the team possessing the objects or bones.

7. Normally played indoors or under cover.
8. It is almost always a gambling game (at times with very high stakes).
9. A great deal of sportsmanship is exhibited.

GAME PROCEDURE

The object of the game is to win all the sticks by guessing in which hand your opponent is hiding the unmarked bone (which gives you a turn at "hiding" the bones) and then keeping your opponent from guessing in which hand you hide the unmarked bone. For each wrong guess, the guesser must give a stick to the hider. The game may be played with seven to thirteen or more sticks and, in team play, two sets of bones. Teams line up facing each other with the captain or guesser in the middle. Any number can play.

The sticks are divided into two equal groups, half given to each team. The extra stick, or "kick stick," is given to the side winning a preliminary guess to see which team goes first (hides the bones first).

The captain of the team controlling the bones usually passes one set to a teammate on his right and one set to a team member on his left; he does not hide them himself. In the course of a game many different people are chosen to hide the bones. Hiders place hands and bones out of sight behind their backs and put one bone in each hand, making certain the other team cannot see which bones are in which hand. The hands are then brought out with the bones concealed in them and the captain of the guessing team must simultaneously guess in which hand each hider has his plain bone. Guesses are shown by a hand signal accompanied by a nod. Without the nod it amounts to a tricky play to check the hider's reactions. If the guesser correctly guesses the location of both plain bones, he receives both sets of bones and it becomes his team's turn to hide the bones. No sticks change hands. If he hits one, he receives that set of bones but the set he guessed incorrectly will be hidden again; and he must pass over one of his team's sticks to the hiding team. He continues to guess for the set of bones (and passes over a stick each time he misses) until he gains control of both sets and it becomes his team's turn to hide the bones. Should the guesser miss both sets, he must give over two sticks and both sets are hidden again. The game continues until one team wins all the sticks.

During the game the players do not speak. They use hand signals when guessing the location of the unmarked bones. The hand signals are as follows:

JUGGLING

By
Chuck McEwan

LEARNING OBJECTIVES

1. To be able to toss one ball, bean bag into the air and catch it.
2. To be able to toss one ball, bean bag into the air from hand to hand.
3. To be able to toss one ball, bean bag into the air from hand to hand slapping your leg before catching the ball.
4. To be able to toss two balls into the air with one hand.
5. To be able to toss three balls, bean bags into the air from hand to hand.

CONCEPTS

To be able to juggle.

SKILLS

Eye-hand coordination, counting.

EXTENDED LEARNING ACTIVITIES

History of totem poles and their meanings.

PATTERNS

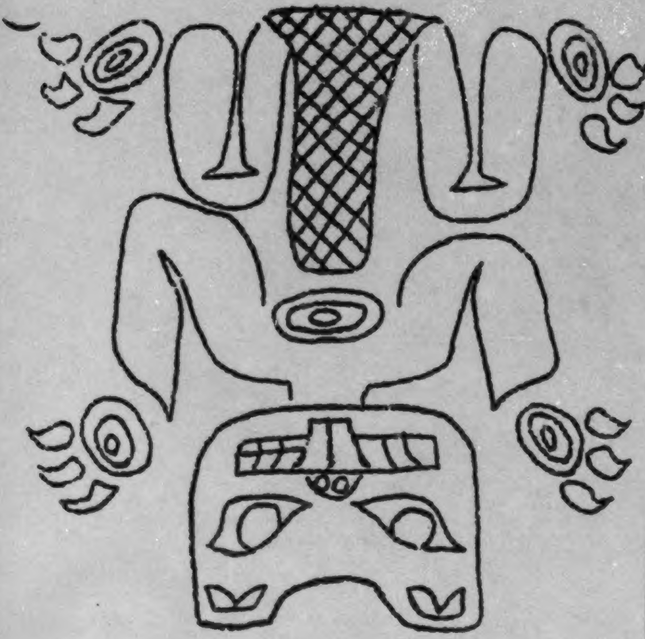
Totem pole motivators

MUSIC

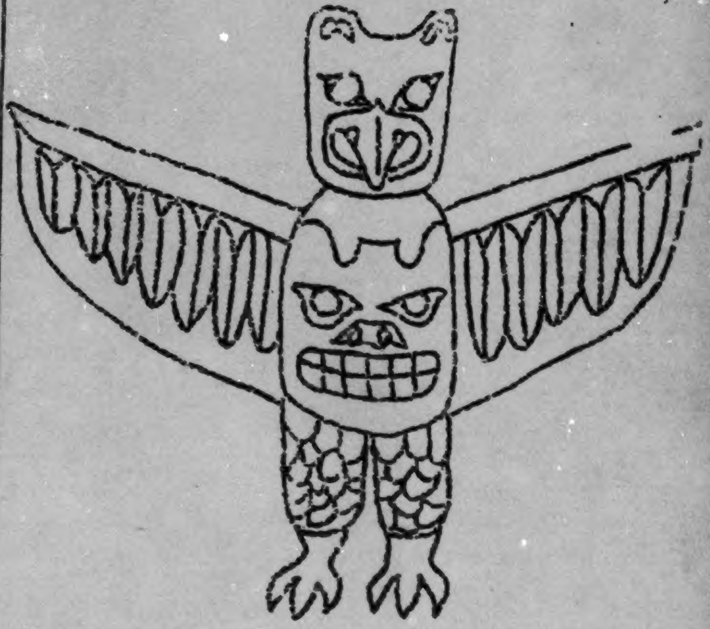
Indian good luck music could be playing while the students are juggling.

MATERIALS

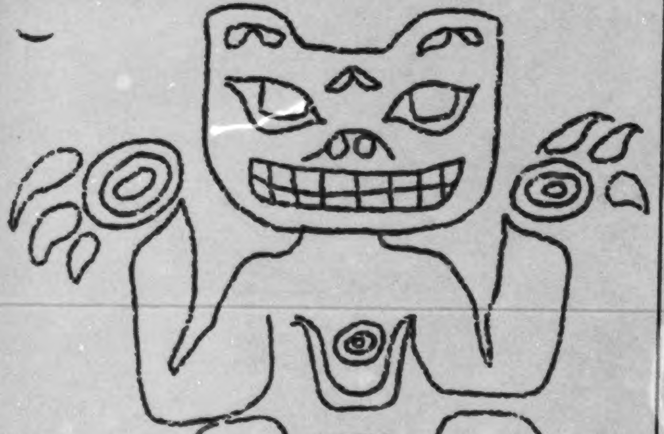
Paper balls, bean bags, tennis balls, clay balls.



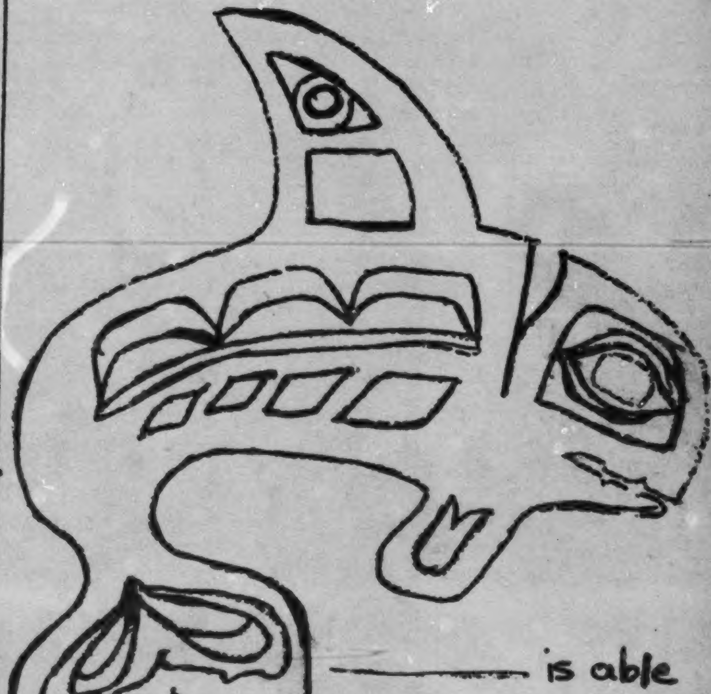
_____ is able to juggle
_____ balls _____ times.



_____ is able to juggle
_____ balls _____ times



_____ is able to juggle
_____ balls _____ times



_____ is able
to juggle _____
balls _____ times

LIFE CYCLE OF THE SALMON

By
Chuck McEwan
Marcy Sanford

LEARNING OBJECTIVES

Increase word vocabulary. Develop body and self awareness. Develop ability to work individually and in a group.

CONCEPTS

To understand the life cycle of the salmon.

SKILLS

Locomotor and non-locomotor

EXTENDED LEARNING ACTIVITIES

Films on salmon, books, felt board activities

PATTERNS

Story, music, instruction, rules for playing

MATERIALS

Felt, stuffing, doweling for ten large fish, 35 small fish

PROCEDURES

Discuss life cycle of salmon. Act out life cycle. Follow up discussion.

STORY

Stretching, pulling, curling together.
How small can you make yourself? Can you make your body into a small round shape (salmon egg)? You are beginning to break free of the sac--you have to stretch and pull to get out.

Swaying, sliding, gliding.
As you break free you swim around trying out your new body parts (drum softly beating).

You now need to form a big school of fish to begin your journey down the gently flowing current (loud drum beat).

The great spirit is calling you to leave your gravelly bed and begin a journey down the stream.

The current at first moves very slowly then becomes faster and faster as the tributaries join.

All locomotor skills can be used--freedom to move with group.
All of a sudden the river empties into a large lake--no longer is the swift current pulling you. You are now free to move in the water staying together so no one becomes lost.

Falling, swaying
The great sprit is beckoning you again to migrate further but there is a big obstacle in the way (dam).

You are pulled over this obstacle by the current and the turbulence of the waves at the bottom toss you back and forth (spillway).

Twisting, turning
The waters become swift but calm and you are able to continue on your way constantly beckoned by the great spirit.

They again, though, become still and once again huge concrete blocks your way.

You are then pulled into a huge twirlling machine which whips and turns you around rapidly (turbines).

You are finally thrown free of this turning device into the turbulance of the waters below to be tossed back and forth.

Once again the waters become calm and you have again continued your journey.

Facial movements, all locomotor and non-locomotor movements possible.
Finally you no longer feel that pulling force and you realize the great spirit has brought you here while you grow large.

The waters are large and feel different to your body.

You take a taste of the water--what does it taste like? This is something you will become accustomed to during the next months.

Walking to the beat of the drum.
The months have now passed as you journeyed to Alaska and once again the great spirit comes to tell you to retrace your path from where you were born.

Along with all your brothers and sisters you enter the mouth of the river--the swift currents make it hard for you to return home.

It is a constant struggle to battle the water and its elements.

Pulling and giving, jumping, falling, leaping.
Your attention is caught by a red flashing object and you are lured by it. You bite and another struggle begins.

This struggle makes you splash up high out of the water.

The battle seems to last forever. Then all at once there is a jerk and you are released from the red flashing object as you fall back into the water.

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The struggle continues, with every two movements forward you seem to fall back one.

Nothing will stop you as you feel you are almost at the end of your journey.

Jumping, falling, leaping
There is no more fast moving water but there is a huge concrete block in the way. You try to jump over it but it is just too high.

You search for another way and find what seems to be smaller blocks filled with water (fish ladder). You discover with your jumps you can get high enough to reach the first step.

Again and again you jump with all your might until at last you have reached the large lake you played in as a small fish (fingerling).

Slow body movements, resting
You are now tired and battered but you know that you must continue.

Your journey has brought you to the gravelly bed where you were born (spawning grounds).

You now realize why the great spirit has called you.

THE TOTEM POLE

By
Judy Lowen
Marcy Sanford

ACTIVITY

Appropriate for music or physical education

TECHNIQUE

Integration of music and dance into a meaningful short totem pole construction ceremony.

LEARNING OBJECTIVES

1. Learn song of Pacific Northwest Indians.
2. Identify different elements of totem pole.
3. Interpret movements of Indian dance.

CONCEPTS

Help children understand culture of Indians in the Pacific Northwest.

SKILLS

1. Learn paddling song
2. Identify parts of totem
3. Learn to move to drum beat
4. Locomotor and nonlocomotor skills

EXTENDED LEARNING ACTIVITIES

1. Film on song and dance
2. Learn to create own totem pole

PATTERNS

American Indian Culture-Based Curriculum Workshop April 25-29, 1977, page 32.

MATERIALS NEEDED

White tagboard
Paint--yellow, white, red, black, brown
Black magic marker
Brushes
Stapler
Decoupage spray or varnish
Exacto knife
Wire

PROCEDURE

1. Enlarge drawings of totem pieces.
2. Paint all totem pieces.
3. Outline with black magic marker or black paint.
4. Cut dominant area so it will stand out away from the rest of mask to give 3-D look.
5. Cut two slits on bottom edge of mask all opposite sides and staple together--do same at top edge.
6. Spray or paint entire mask with varnish.
7. Cut pieces of wire to place on back of masks for holders.

ORGANIZATIONAL OUTLINE

1. Discuss totem poles and movements of animals who make up the totem poles.
2. Eight students selected to represent various elements of totem pole, all others seated in circle around which totem pole will be constructed.
3. Song learned--song is sung while totem is constructed and while dancing.
4. Students appear in order, starting from the bottom and building upward:
   a. eagle
   b. dogfish
   c. beaver
   d. bear
   e. wolf
   f. goat
   g. raven
   h. thunderbird
5. Identification of elements by placing name cards beside each animal.
6. After totem is finished do interpretative dance while singing.

NARRATION

Eagle: The wise eagle is first on the pole, he soars and swoops through the sky.

Dogfish: The sleek younger brother of the great shark, the dogfish knifes through the sea in hunt of the unwary.

Beaver: Logger, architect, builder, creator of lifegiving pools.

Bear: The largest animal of the forest becomes a provider of warmth against snow and cold.

Wolf: Ambitious, strong and quick, the smart wolf was believed deadly as an enemy, loyal as a friend.

Goat: The surefooted goat is a pathfinder of the foothills.

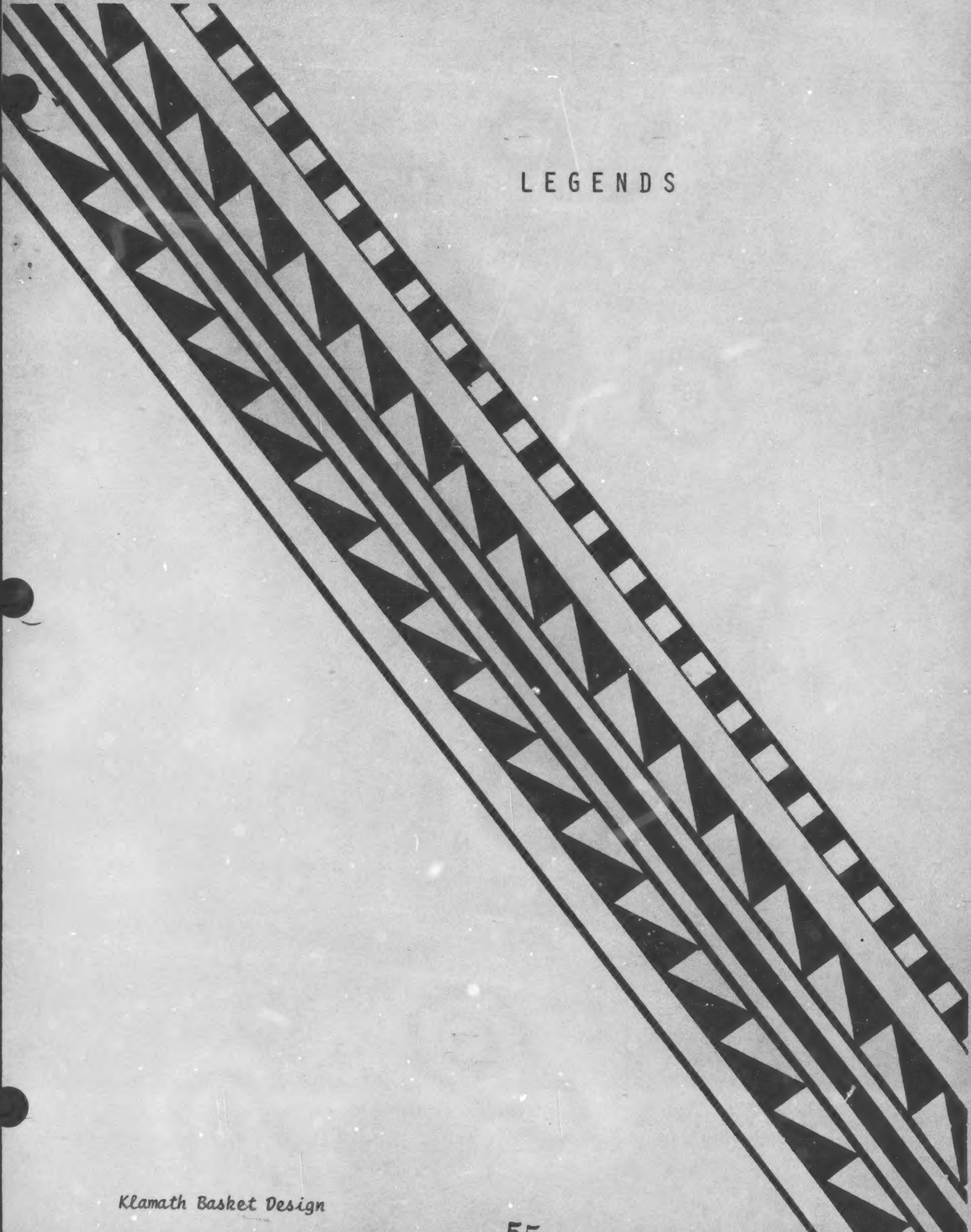
Raven: Silhouette against the moon, the raven acts as a siren against danger.

Thunderbird: Wingspan tall as evergreens claps his wings in furious flight.

RESOURCE

1. American Indian Culture-Based Curriculum Workshop, April 25-29, 1977, page 30.
2. Northwest Indian Record (Lummi Paddling Song)

LEGENDS



Klamath Basket Design

LEGEND OF MOUNT ADAMS

By
Juanita Brown
Indian Education Liaison

ACTIVITY

Tell or read a legend.

TECHNIQUE

To develop listening skills.

PROCESS

1. Write the names used in the legend on the blackboard and go over them with the class so they may become familiar with them.
2. Tell the legend (or read it).
3. Discuss the legend.

EXTENDED ACTIVITIES

1. Divide the class into equally sized groups and allow them to draw and color large pictures that explain some part of the story. Each group can be assigned a different portion of the story to depict. Each group can select a story teller to tell that portion of the story while another student holds it. Each picture remains being held in front of the classroom until the entire legend is told. This may be practiced until the proper proficiency is obtained. This activity may be eliminated by giving performances to other classrooms.

2. Duplicate an outline map of the State of Washington. Issue copies to each student and have them locate the following places:

   a. Canada
   b. Washington
   c. Idaho
   d. Oregon
   e. Pacific Ocean
   f. Columbia River
   g. Mt. Adams
   h. Mt. Rainier
   i. Mt. St. Helens
   j. Satus Pass
   k. Yakima
   l. Ellensburg
   m. Toppenish
   n. Tacoma
   o. Olympia
   p. Cascade Range

RESOURCES

1. *Indian Legends of the Pacific Northwest* by Ella E. Clark may be utilized for additional legends.

2. Teacher map of Washington (a copy follows the legend).

3. Student map of Washington (a copy follows the legend).

STORY

Mount Adams (12,307 feet above sea level), the second highest peak in Washington, stands in the southwestern part of the State. The Yakimas called it Pahtu. They claim it as their mountain. This is a legend told by Jobe Charley.

Back when the mountains were people, Sun was a man. He had five mountains for his wives. One was Plash-Plash, where the Goat Rocks are now. Plash-Plash means "white spots." Another was Wahkshum, west of Satus Pass. The others were Mount Adams, Mount Rainier, and Mount St. Helens.

Sun traveled from east to west, of course. Wahkshum was the first wife he talked to every morning. Plash-Plash was the second, and Pahtu was the third. Pahtu became jealous of the other two and make up her mind to get rid of them.

Jealous and angry, she fought them and broke down their high heads. All that is left of Plash-Plash is goat rocks. All that is left of Wahkshum is the mountain called Simcoe Mountain with little huckleberry bushes on it. Rainier and St. Helens were so far away that Pahtu left them alone.

Pahtu was happy. Every morning she was the first wife Sun spoke to. She was the tallest mountain around and she was proud and strong. But she was not satisfied. She crossed the river and went to the mountains south of her and brought back all their grizzly bears, black bears, elk, deer, pine nuts, huckleberries, roots and herbs. From the river and creeks she took the salmon and trout. She placed them in her streams that flow down her sides. She planted the berries, the pine nuts and the roots all around her. She turned loose the elk, deer and bears. That's why there are so many plants and wildlife there today.

The Great Spirit was watching and thought, "There must be a law that any wrong doing shall be punished." But Pahtu was not punished right away.

The other mountains saw how tall and strong she was so they said, "We'll not do anything about what she has done. We'll just let it go."

But Klah Klahnee, "the three sisters," said among themselves, "Pahtu is too proud and greedy. We must do something." They talked to Mt. Hood, "Why don't you destroy Pahtu? Why do you let her get the best of you? You are tall and strong. Some day there will be people on earth. When they find that we have let Pahtu destroy us and steal from us, they will make fun of us."

So Wyeast (Mt. Hood) fought Pahtu. "If I get the best of her I will give back all she has stolen from us. But first Wyeast said to Pahtu in a nice way, "I want you to give back half of what you took from us so the people in our part of the country can have the same food as your dear people have. I ask you in a nice way."

But Pahtu was greedy. "No, I shall never give you anything."

So they fought. Up to that time, Pahtu had had a high head. Wyeast hit her from the east side and knocked her head off Today on the north side of Pahtu there is a pile of fine rocks a half mile long. These rocks were once Pahtu's head. Then Wyeast thought, "I'll leave a little bit of everything here and there that Pahtu took away. Pahtu can't have everything." So Wyeast shared with the other mountains.

The Great Spirit saw all that had happened. He did not help Pahtu; he thought she deserved all the punishment that she had gotten for she destroyed the heads of Wahkshum and Plash-Plash. "That will be the law. If people do wrong, they will be punished in the same way."

But after Pahtu lost her head she became mean. When she was angry, she would send a big thunderstorm and much rain. In the winter she would send big snows, and in the spring there would be floods. All through the Yakima Valley there were lakes from the big floods. The first people had to live only in the mountains.

The Great Spirit was watching. He saw all that happened. He said, "I will make a new head for Pahtu so she will not be so mean." "I will send White Eagle and his son Red Eagle, to be your head. Don't have hard feelings toward the other mountains and don't flood the earth again. Remember you are the daughter of the Great Spirit."

Pahtu said, "I am glad you have given me the eagles. I will forgive the other mountains and I will not flood the valley anymore." Then she raised her right hand and said, "I did not know that the Great Spirit is my father. I am sorry for all the wrong things I have done."

Then the Great Spirit replied, "I gave the world to you mountains. I put you here and there where I wanted you to be. Some of you I made high and some I made low. You should never destroy Plash-Plash and Wahkshum."

From that time on, to this day, it is really true, in your belief, and in my belief, that the Great Spirit is the father.

MUSIC

Menominee Beading Design

WHAT'S IN A POWWOW

By
Elda Sulerud

RESOURCES

Bert Peters tape and song, Chuck Larsen's syllabus on Native American music and dance.

OBJECTIVES

1. Help children gain an appreciation of Native American culture, including religion, dance, drama, instrumentation and language.
2. Help children learn drumming, songs and dance rhythms.
3. Help children gain further knowledge of musical instruments used by Native Americans.
4. Help children define what is in a powwow, such as instruments, singing and dancing.

CONCEPTS

1. A feeling for the syncopated skipping beat gained through a drumming technique.
2. A feeling for singing in a style of different tone production than they have become accustomed.
3. The feeling for a new dance step such as "step, bend, etc."

SKILLS TAUGHT

1. Drumming a skipping beat.
2. Appropriate dance steps to go with the song.
3. Singing the slur and accenting correctly.
4. Singing in tribal language with unique intonation.

EXTENDED LEARNING ACTIVITIES

1. Painting and drawing pictures of instruments.
2. Sewing and beading costumes.
3. Attending a powwow.
4. Present a program of Indian music.

SHARING

A song with the class.

MATERIALS NEEDED

1. Charts of instrument pictures and rhythms.
2. A drum, a stick, and tape of the song.

PROCEDURE

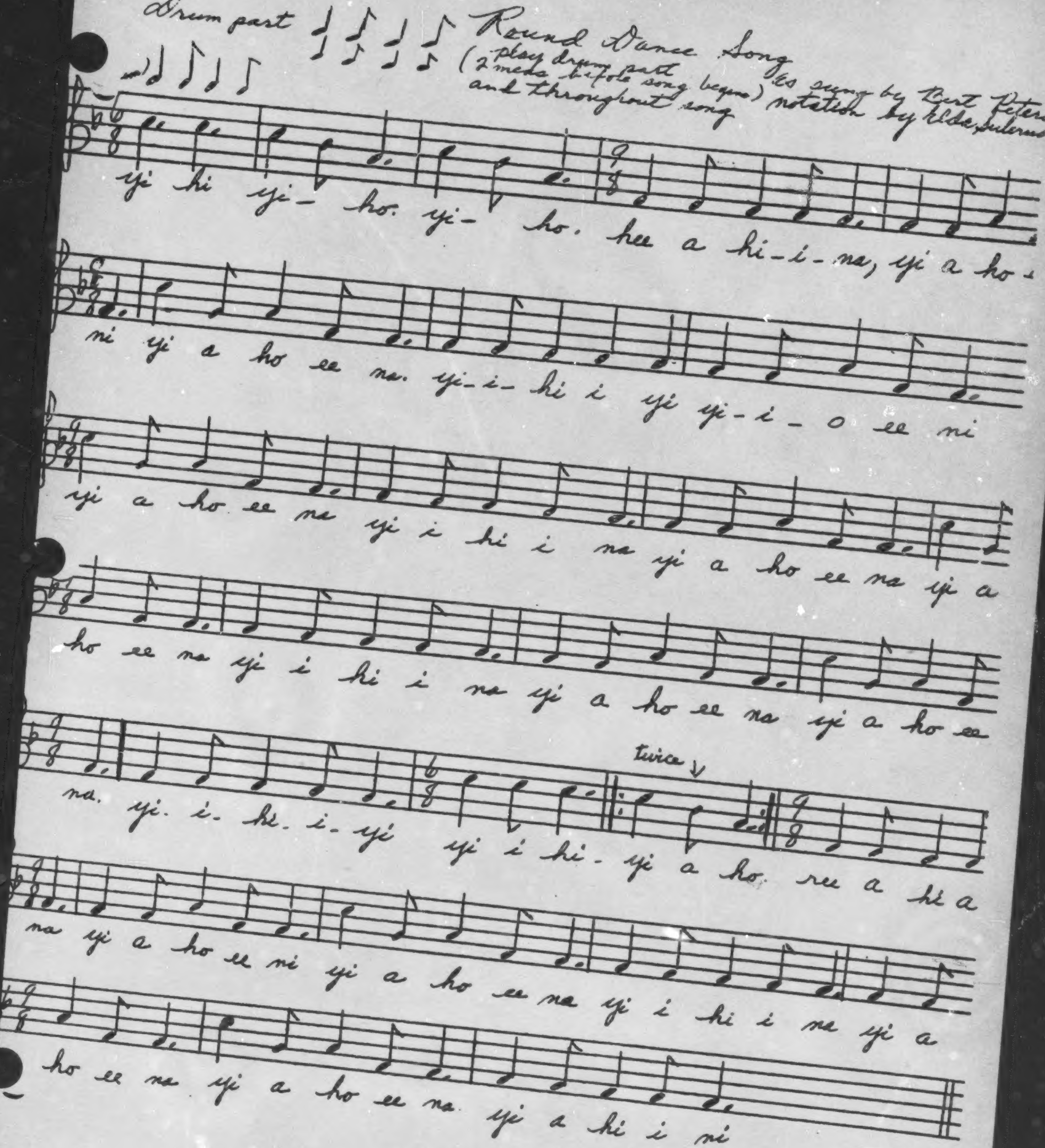
1. First class period:
    a. Ask children to define a powwow.
    b. Show picture of a powwow.
    c. Present recording of song, teach song to children.
2. Second class period:
    a. Teach instrumental (drumming) part and review the song.
3. Third class period:
    a. Present the dance.

Round Dance Song

Drum part

(play drum part 2 meas. before song begins) and throughout song

As sung by Bert Peter notation by Elsie Julerus


yi hi yi- ho. yi- ho. hee a hi-i-na, yi a ho-
ni yi a ho ee na. yi-i-hi i yi yi-i-o ee ni
yi a ho ee na yi i hi i na yi a ho ee na yi a
ho ee na yi i hi i na yi a ho ee na yi a ho ee
twice
na. yi. i. hi. i. yi yi i hi- yi a ho. ree a hi a
na yi a ho ee ni yi a ho ee na yi i hi i na yi a
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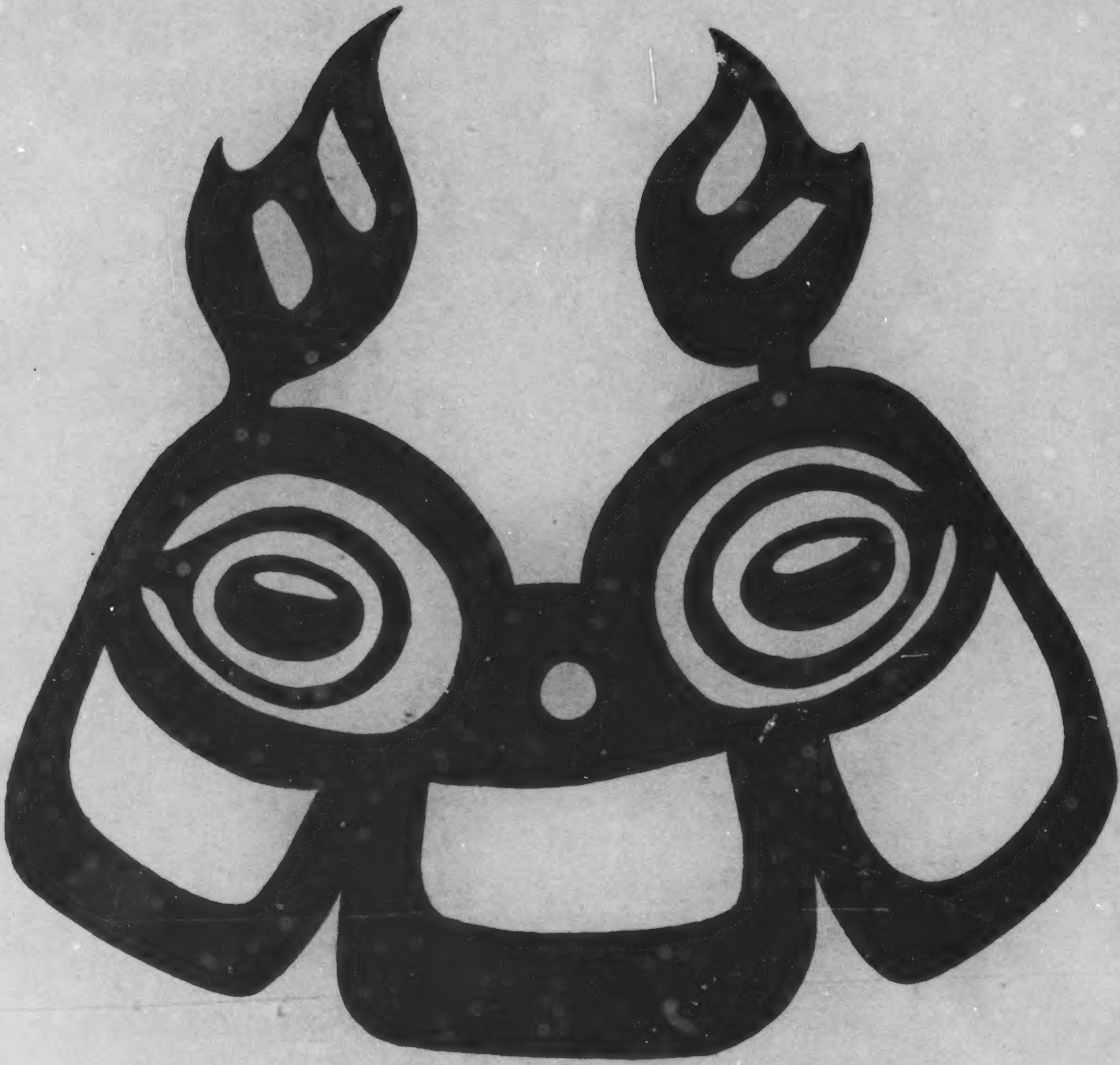
PUPPET SHOWS



Nootka Hat Design

GRANDPA LITTLEBEAR TALKS ABOUT NORTHWEST INDIAN MUSIC
(An Appreciation Lesson)

By

Buffie Allen
Thora Schuchman

ACTIVITY

One-act play

TECHNIQUE

Puppet show

LEARNING OBJECTIVES

1. Introduce children to the idea that Indian music is different from T.V. music.
2. Children will recognize that Indian music has a unique beauty of its own.
3. Children will be able to identify instruments used in Northwest Indian music.

CONCEPTS

1. Difference between Indian music and traditional music.
2. Appreciate different types of music.
3. Appreciate different types of culture.

EXTENDED LEARNING ACTIVITIES

1. Use Grandpa Littlebear as narrator for many Northwest Indian legends and puppet shows.
2. Introduction to Northwest Indian unit in classroom.
3. Children can learn to sing several authentic Northwest Indian songs using proper instrumentation.
4. Make authentic "Indian" instruments.

MATERIALS NEEDED

1. Puppet stage
2. Three puppets--Grandpa Littlebear, Erik Johansen, Georgie Littlebear
3. Set of tone bells
4. Tape recorder--tape of Canoe Song
5. Drum and drumstick
6. Script
7. Grandpa Littlebear is made out of Linda Skinner's storyteller pattern. He is dressed in authentic Puyallup dress--cedarbark cape, fur head band and shell ear drops. The two boys are made of a simple puppet pattern and dressed in plaid shirts. Georgie wears a shell necklace reminiscent of his ancestors.

RESOURCES

Jim Holycross, Bert Peters, Henry Sijohn, Northwest Indian songs, Tacoma Public Schools approved Grade 3 music book and reference books (bibliography list following the play script).

STORY

This is the story of two little boys who were friends at school but who were from two different cultures and how Grandpa Littlebear helped them to know a little about Indian music.

Characters: Erik Johansen
Georgie Littlebear
Grandpa Littlebear

(Enter the two boys from opposite sides of the stage.)

ERIK: Georgie! Georgie! I just learned an Indian song! (Sings Ten Little Indians.)

GEORGIE: That's not an Indian song, Erik!

ERIK: Well, why not? It's about Indians, isn't it?

GEORGIE: Well, it might be about Indians, but it's not an Indian song. My grandpa sings Indian songs at home and they don't sound anything like the songs we sing in music or when we play.

ERIK: What does Indian music sound like, then?

GEORGIE: Let's get my grandpa to tell us. He's a very wise old man. Grandpa!

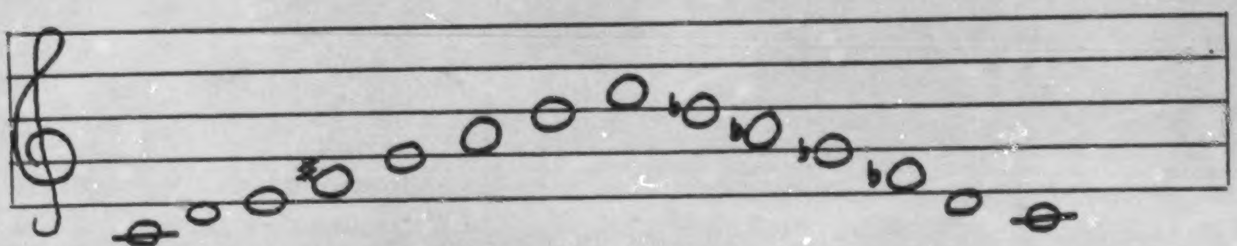
(Enter Grandpa Littlebear.)

GRANDPA: Hello, Georgie and Erik. Did you want something?

GEORGIE: Yes, Grandpa. Erik was singing "Ten Little Indians," and I told him that it wasn't an Indian song. But we want to hear a real Indian song like they sang in your village. Can you sing us one?

GRANDPA: Of course I will. But first, before I sing, I want you to listen to the bells. I'll play you the special song heard in an Indian song.

(Play Indian scale on tone bells.)



Now I'll play a major scale on the bells. That's the one you hear in many of the songs that you sing.

(Play major scale).

GRANDPA: Now listen to the Indian scale again (Play Indian scale). Erik, what differences do you hear in the scales?

ERIK: The sound of the Indian scale is really different from the major scale. It has a completely different sound. You don't know what the next note will be.

GRANDPA: The Indian scale is very special and unique. Now I will sing a Canoe Paddling Song for you boys. This is the song that my tribe, the Puyallups, sang as they canoed to other villages. This song would announce our arrival. When you hear the group sing Oh Hee that's when the paddlers would flip their paddles and splash water in time to the music.

(Play recording of Paddle Song).

ERIK AND GEORGIE: Boy, that's neat! We'd like to learn a song like that.

GRANDPA: I know another song about paddling that is based on Indian music. It's called Canoe Song. You might know it--if you do sing it with me.

(Sing My Paddle, Grade 3 Exploring Music, Page 33).

GRANDPA: Did you notice any instruments playing as I sang the Canoe song?

GEORGIE: Yes, I heard the drum keeping a steady beat. Is that important?

GRANDPA: Yes, it's very important to Indian music. Some drums are sacred to Northwest tribes and they only use hand drums beaten with one drumstick--like this. (Show Indian drumstick.) They also use a type of hollow log rattle to accompany dancers and a type of whistle to announce that a spirit was entering the area.

GEORGIE: Boy, Grandpa Littlebear, that was sure interesting. Now I know why real Indian music is more beautiful than The Ten Little Indians or the stuff you hear on T.V. Thanks for telling us about it.

GRANDPA: My sons, it is good to share different kinds of music with eath other. That way you can learn many more things than if you only sing the songs you already know. Come now, let's go fishing!

BOYS: Yeah!

(All three puppets exit)

REFERENCE BOOKS

1. *Robes of White Shell and Sunrise*, Richard Conn, Denver Art Museum
2. *The World of the American Indian*, National Geographic Society
3. *The Totem Pole Indians*, Joseph H. Wherry, Wilfred Funk Inc.
4. *Indians and Eskimo Artifacts*, Charles Miles, Bonanza Books, New York
5. *Indian Primitive*, Ralph W. Andrews, Bonanza Books
6. *The Wolf Ritual of the Northwest Coast*, Alice Henderson Ernst
7. *Myron Eells and the Puget Sound Indians*, Robert H. Ruby, John A. Brown, Superior Publishing Company, Seattle, Washington
8. *Lelooska*, Randolph Folk, Celestial Arts, Millbrae, California
9. *Monuments in Cedar*, Edward L. Keithahn, Superior Publishing Co.
10. *American Indian and Eskimo Basketry*, Charles Miles, Pierre Bovis, Bonanza Books
11. *Indian Art and Culture of the Northwest Coast*, Della Kew, P. E. Goddard, Hancock House Publishers
12. *North American Indian Art*, Andrew Hunter Whiteford, P. E. Goddard, Golden Press, New York
13. *American Indian Art*, Feder Abraham Publishing Company

ORIGIN OF THE SWEAT LODGE
A Nez Perce Legend

By
Alma J. Dansby

ACTIVITY

A stick puppet play.

CHARACTERS

Narrator
Sweat Lodge
Elk
Eagle
Bluejay
Bear
Coyote

MATERIALS

Pelon, felt, fur scraps, various color threads and needles, glue.

OBJECTIVES

1. To acquaint students with a Northwest Indian legend.
2. To increase students' awareness of an Indian custom, i.e. sweat bathing.

RESOURCES

1. Legends From The Old People, Good Medicine Books, P. O. Box 844, Invermere, British Columbia, Canada.
2. Good Medicine, Life In Harmony With Nature, Good Medicine Books, P. O. Box 844, Invermere, British Columbia, Canada.

BACKGROUND INFORMATION

Sweat lodges were used by most native tribes. Many people today still take regular "sweats." The expulsion of dirt and germs through profuse sweating literally causes the removal of evil from the body. The plunge into cold water afterward serves to awaken both mind and body. A "sweat" is a most profound spiritual experience--one that must be felt.

The sweat lodge is a small, round hut whose thick layer of coverings serves to keep the steam from heated rocks within. A typical sweat lodge is about eight feet deep and six feet wide.

To build a sweat lodge, clear a space big enough for the lodge. Locate the place for the door, which should face the rising sun to the east. Dig a hole towards the rear of the lodge space for the rocks. This should be about two feet deep and two feet in diameter. Gather a quantity of flexible wood for the framework. Willow reeds, the thickness of a finger and ten to twenty feet long, are excellent. Working back from the doorway, plant the sticks firmly in the ground along both sides of the ground plan, perhaps a foot apart from each other. Tie together the ends of each pair of opposing sticks to form a series of arches. Allow enough head room for the number and size of intended bathers. Repeat this framework construction with the longer sticks arched from front to back. Remember to leave a door opening. Tie the arches together at intersections with buckskin thongs. Your framework should look like the neat beginnings for a gigantic basket, turned upside down.

Long ago, the Mountain People covered their sweat lodges with grass or pine boughs topped with firmly packed earth.

The people of the plains used Buffalo hides over theirs. The desert dwellers of the Southwest used adobe. Later, canvas and blankets were often used for coverings in place of native materials. Today popular covering materials include quilts, rugs and layers of carpet padding. Some lodge covers are more than a foot thick.

Lay your lodge coverings over the framework so that an oval opening remains at the entrance. The coverings must reach the ground and drape outward. In bright sunlight the interior of the lodge should be totally dark and free from air passages. Use a folded blanket, or several small floor mats, for the door flap. This should be held in place at the top by a couple of heavy stones.

Properly prepared, the first sweat bath is an experience always to remember. Red hot stones are taken out of the fire with a shovel and placed in the pit inside the sweat lodge. The best "sweat rocks" are dark, smooth stones about the size of a fist, and are heated on a bed of good firewood. Where fire is a problem, about six pounds of briquets will heat rocks placed among them in a pit in two hours' time.

Water is splashed on the glowing rocks from a bucket. Immediately the lodge is enveloped by hot and heavy air. One may come out of the sweat lodge a few times for fresh air if necessary. Upon coming out for the last time, douse with cold water.

STORY

NARRATOR: Long ago, in the days of the Animal People, Sweat Lodge was a man. He foresaw the coming of Human Beings, the real inhabitants of the Earth. So one day he called all the Animal People together to give each one a name and to tell him his duties. In the council, Sweat Lodge stood up and made a speech:

SWEAT LODGE: "We have lived on Earth for a long while, but we shall not be in our present condition much longer. A different people are coming to live here. We must part from each other and go to different places. Each of you must decide whether you wish to belong to the Animal beings that walk, fly or creep or those that swim. You may now make your choice."

NARRATOR: Then Sweat Lodge turned to Elk.

SWEAT LODGE: "You will first come this way, Elk. What do you wish to be?"

ELK: "I wish to be what I am--an elk."

SWEAT LODGE: "Let us see you run or gallop."

NARRATOR: So Elk galloped off in a graceful manner and then returned.

SWEAT LODGE: "You are all right, you are an elk."

NARRATOR: Elk galloped off and the rest saw no more of him. Sweat Lodge called Eagle to him.

SWEAT LODGE: "What do you wish to be, Eagle?"

EAGLE: "I wish to be just what I am--an Eagle."

SWEAT LODGE: "Let us see you fly."

NARRATOR: Eagle flew, rising higher and higher and with hardly a ripple on his outstretched wings. Sweat Lodge called him back.

SWEAT LODGE: "You are an eagle. You will be king over all the birds of the air. You will soar in the sky. You will live on the crags and peaks of the highest mountains. The human beings will admire you."

NARRATOR: Happy with that decision, Eagle flew away. Everybody watched him until he disappeared in the sky.

BLUEJAY: "I wish to be like Eagle."

NARRATOR: Wanting to give everyone a chance...

SWEAT LODGE: "Let us see you fly."

NARRATOR: Bluejay flew into the air, trying to imitate the easy graceful flight of Eagle. But he failed to keep himself balanced and was soon flapping his wings. Noticing his awkwardness, Sweat Lodge called Bluejay back to him.

SWEAT LODGE: "A jay is a jay. You will have to be contented as you are."

NARRATOR: When Bear came forward, Sweat Lodge said...

SWEAT LODGE: "You will be known among human beings as a very fierce animal. You will kill and eat people and they will fear you."

NARRATOR: Bear went off into the woods and has since been known as a fierce animal. Then to all the walking creatures except Coyote, and all the flying creatures, to all the animals and birds, all the snakes and frogs and turtles, and fish, Sweat Lodge gave names, and the creatures scattered. After they had gone, Sweat Lodge called Coyote to him and said, SWEAT LODGE: "You have been wise and cunning. A man to be feared you have been. This earth shall become like the air, empty and void, yet your name shall last forever. The new human beings who are to come will hear your name and say, 'Yes, Coyote was great in his time.' Now, what do you wish to be?"

COYOTE: "I have long lived as a coyote; I want to be noble like Eagle or Elk or Cougar."

NARRATOR: Sweat Lodge let him show what he could do. First, Coyote tried his best to fly like Eagle, but he could only jump around, this way and that. He could not fly, the poor fellow. Then he tried to imitate the elk in his graceful gallop. For a short distance he succeeded, but soon he returned to his own gait. He ran a little way, stopped short, and looked around.

SWEAT LODGE: (Laughing) "You look exactly like yourself, Coyote, you will be a coyote."

NARRATOR: Poor coyote ran off, howling, to some unknown place. Before he got out of sight, he stopped, turned his head and stood--just like a coyote. Sweat Lodge, left alone, spoke to himself:

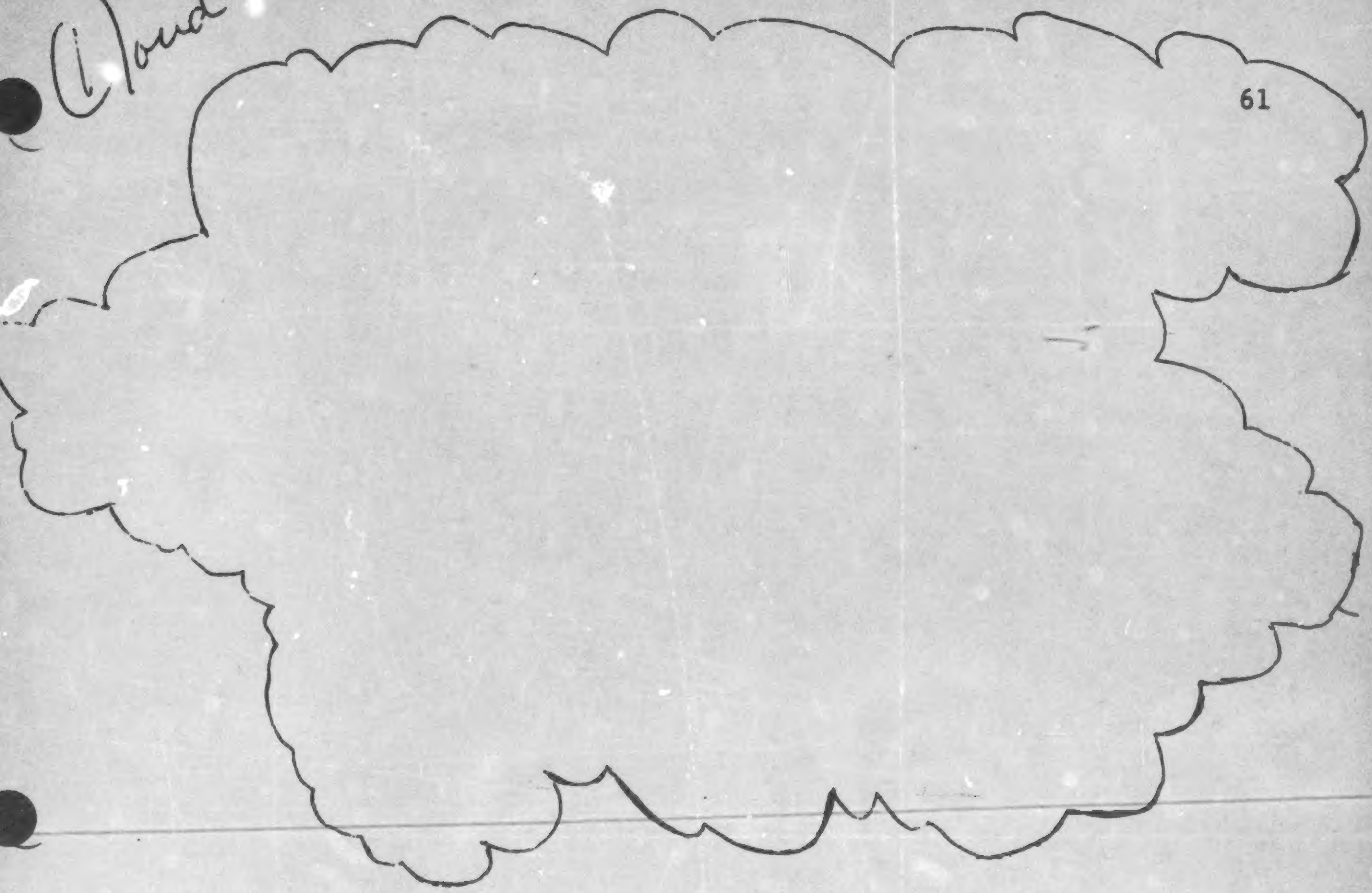
SWEAT LODGE: "All are gone now, and the new people will be coming soon. When they arrive, they should find something that will give them strength and power. I will place myself on the ground, for the use of the human beings who are to come. Whoever will visit me now and then, to him I will give power. He will become great in war and great in peace. He will have success in fishing and in hunting. To all who come to me for protection I will give strength and power."

NARRATOR: Sweat Lodge spoke with earnestness. Then he lay down on his hands and knees and waited for the first people to come. He has lain that way ever since and has given power to all who have sought it from him.

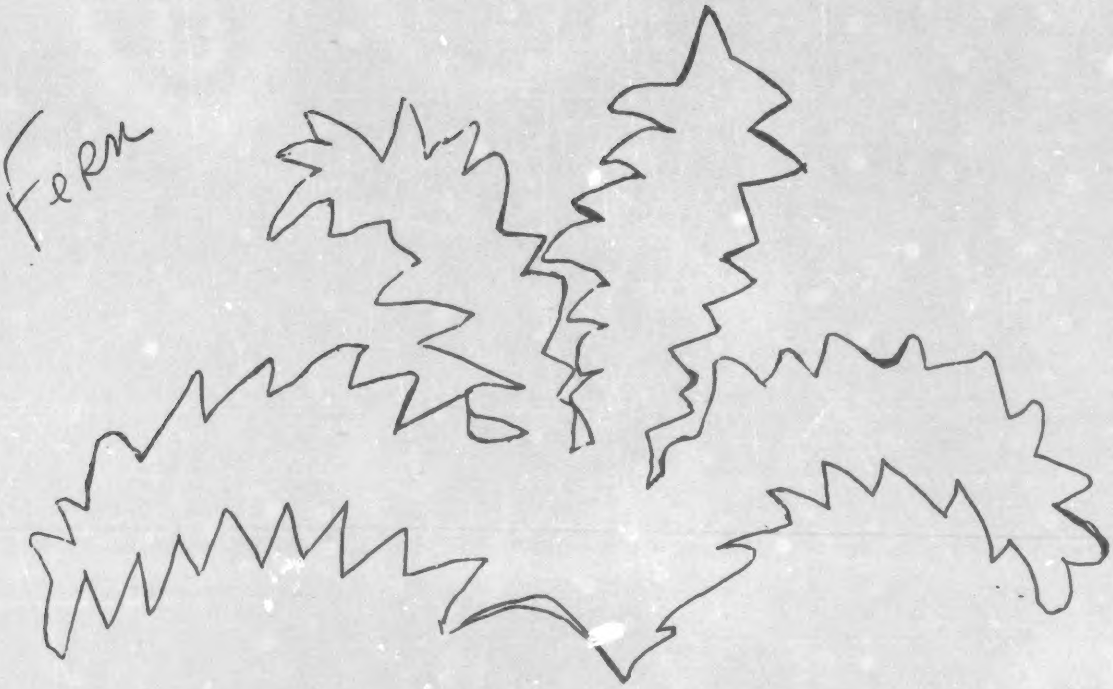
EXTENDED ACTIVITIES

Using reference books, find out which tribes used sweat lodges. Compare Indian sweat lodges to saunas. Construct a mini sweat lodge in the classroom or if permitted, construct a sweat lodge on a suitable outdoor location.

Cloud

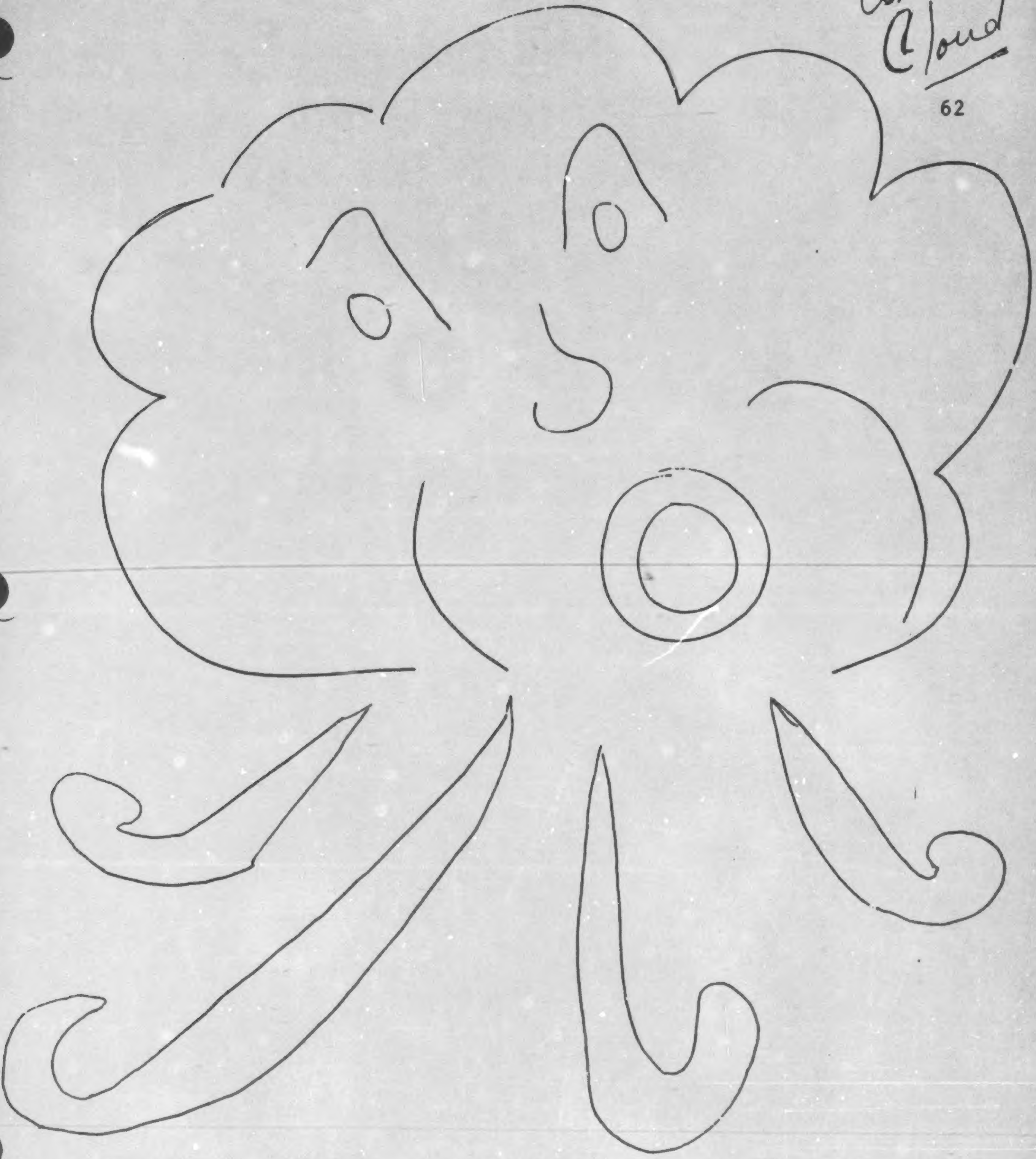


Fern



Wind Cloud

62



Killer Whale
Still Thunderbird
Moving Thunderbird

Found in —
Indian Ed. Curriculum
1926

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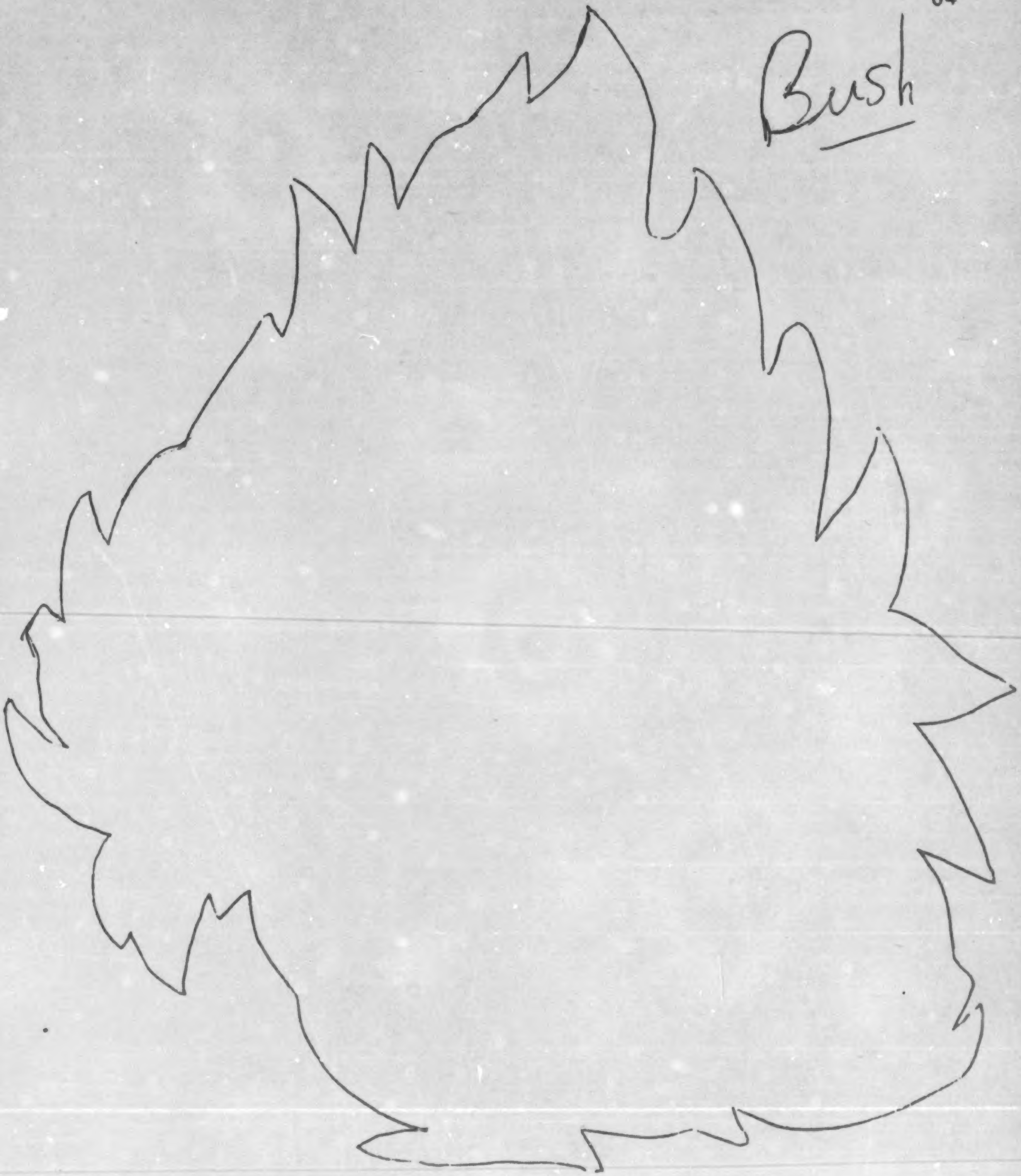
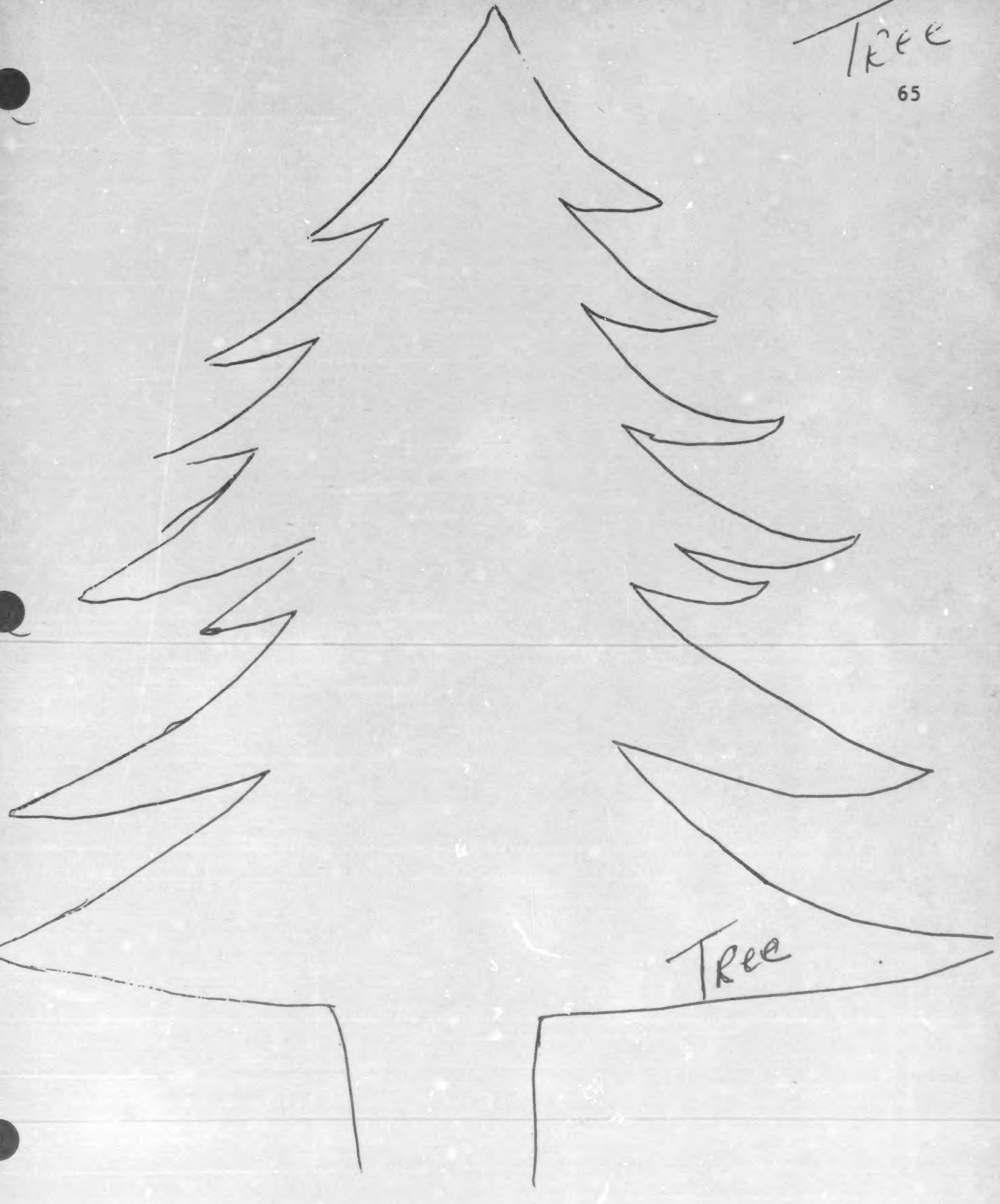
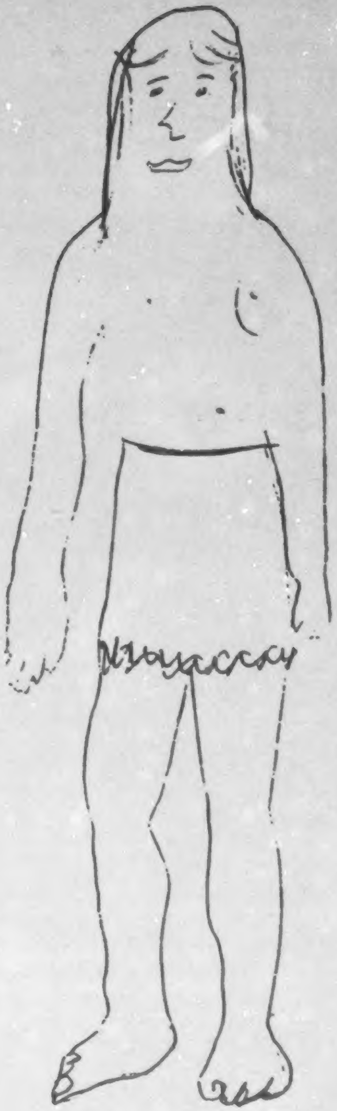
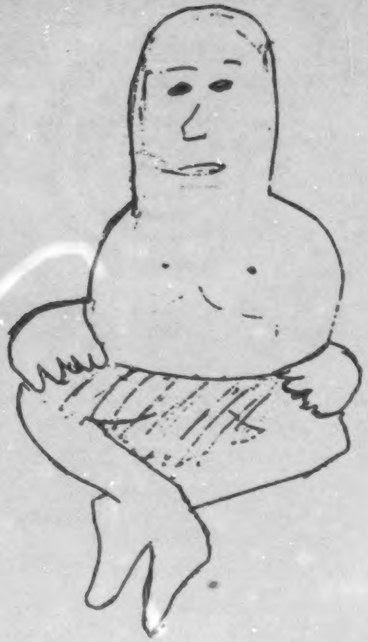


Bush

Tree







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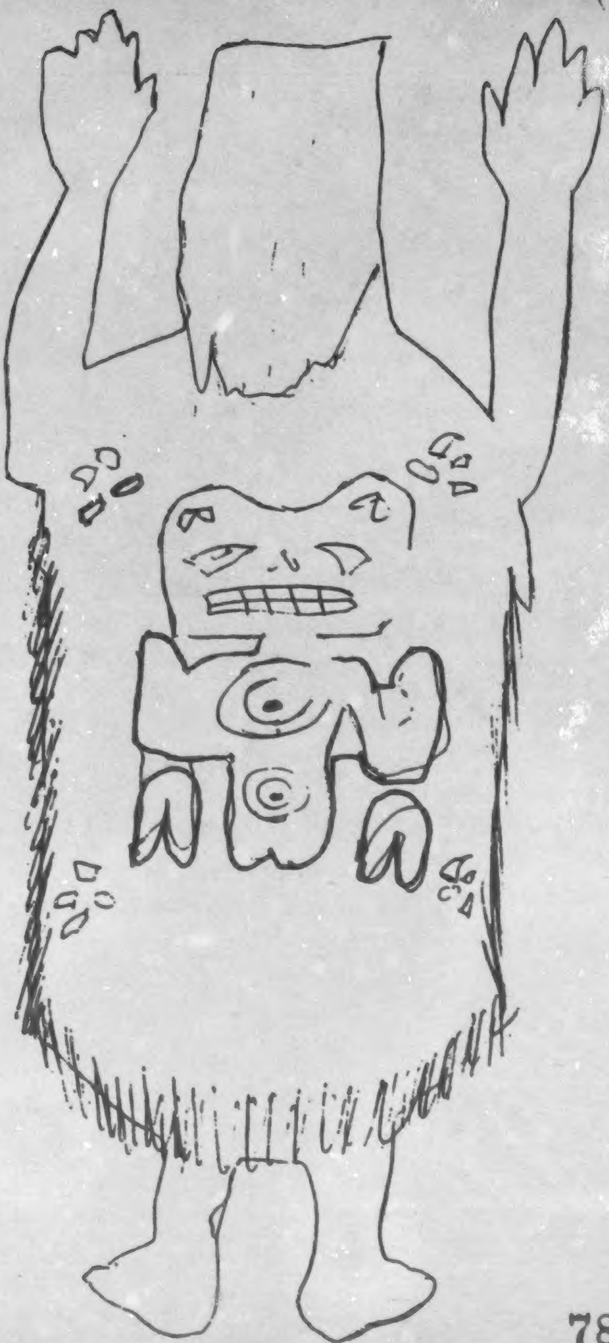

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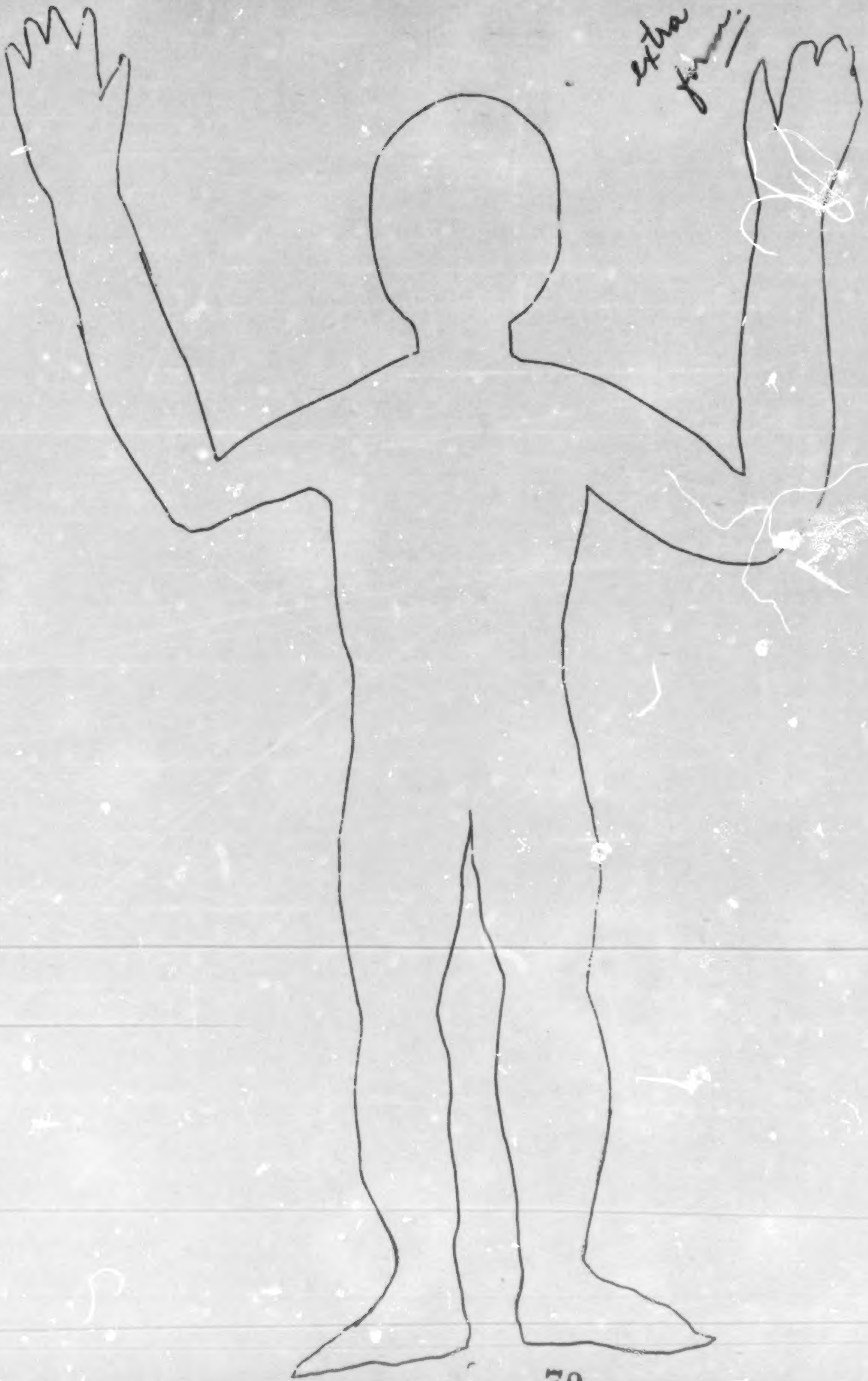


extra finger

THE DAY THE THUNDERBIRD BROUGHT A MESSAGE FROM THE CREATOR OF ALL LIFE

By
Carolota Miller

LEARNING OBJECTIVES

To help children develop an understanding of different cultures.
To help children develop an awareness of the differences between the different Indian tribes.
To motivate the children to research an Indian tribe in order to make a stick puppet and to be in a puppet show.

EXTENDED ACTIVITIES

Geography: Different climates cause different lifestyles, cause different crops to grow. Find out which tribes lived in which style homes and why. What foods they ate and why.

Language: Children make reports on different Indian tribes. Make matching board of tribes--man, house, woman, play game. Make up and present a puppet show from their research.

History: Children research any Indian tribe and when they have found the information on the hair and clothing styles they may make a stick puppet and make up a story that goes with their stick puppet.

Art: Find out about and draw as many different Thunderbird designs as possible. Make corn husk dolls. String seed beads in Chippewa patterns.

Sociology: Comparison of many different lifestyles, past and present, Indian and Caucasian.

Evaluation: The children will be able to identify at least four tribes by costume and hair style of puppets.

MATERIALS NEEDED

Chippewa girl stick puppet
Tlinget boy stick puppet
Chinook boy stick puppet
Navaho boy stick puppet
Thunderbird stick puppet
Puppet theater made from refrigerator box
Colored felt (leather, velveteen or cotton may be in girl's dress)
Seed beads and beading needle
Black yarn, white yarn
Raffia for Tlinget's hat
Glue, scissors, needle and thread

PATTERNS

Thunderbird pattern
Magpie, buffalo and horse from Linda Skinner's patterns

SOURCES

An album of the American Indian Rosebud Yellow Robe
Indian Crafts and Lore, W. Ben Hunt
Great Indian Tribes, Daniel Jacobson
Cultures of the North Pacific Coast, Philip Drucker
The First Americans, Daniel Jacobson
The Little Kid's Americana Craft Book, Jackie Vermeer

This is a story to help all of us realize that just as a bald eagle is a particular bird, so each Indian belongs to a specific tribe.

This was designed to be used with stick puppets but could be adapted to a flannelboard.

CAST

Thunderbird
Messenger from the Creator
Narrator
Chippewa girl
Chinook boy
Navajo boy
Tlingit boy

SETTING

The Kingdom of the Creator of All Living Things

NARRATOR: One day long, long ago the Creator of All Life heard that many of his children did not know about each other and so he sent his messenger, the Thunderbird, to bring a boy or girl from each tribe to come to a council meeting. The Thunderbird brought back a Navaho boy, a girl from the Chippewas, a boy from the Tlingit tribe and a young boy from the Chinook. These children were very awed to be in the presence of the Creator of All Life and waited for the Creator to make his wishes known to them.

THUNDERBIRD: I am the messenger of the Creator of All Life and I have brought you here to learn about each other so that you might return to your people and teach them of the people to the north, to the south, to the east and to the west. It is not good for the Creator's children to not know of each other.

NARRATOR: The children, like all children everywhere, were excited at being chosen and began to talk to each other. They told one another about their families and homeland. The little Chippewa spoke first.

CHIPPEWA GIRL: When the Thunderbird came to get me I was in a canoe on a great lake, helping my family gather wild rice for the winter. My father rows the canoe slowly and my mother and I use two sticks to beat the rice into the bottom of our canoe. We must work hard to store food for the winter.

TLINGIT BOY: I too was in a canoe but we were out on the large water--the Pacific Ocean looking for sea otter. We have no need to store so much food for the winter. It is always there when we need it.

CHINOOK BOY: We are not as "wealthy" as you, Tlingit boy. We are known as the River People, but I too was in a canoe and we were fishing for salmon. We were on a great river.

NAVAHO BOY: In my land we have no need for a canoe; it is very hot and dry. I was herding our horses when the Thunderbird swooped down and brought me here. My mother and sister were gathering corn to store for the winter. My mother will make corn husk dolls for my sister. I live in a hogan. My grandfather's hogan was all mud but our hogan now has wood in it also.

CHIPPEWA GIRL: I live in a wigwam made of birch. It is very nice and warm inside.

CHINOOK: My home is of cedar planks over a spruce frame and we can find more cedar in the forest whenever we need it to replace our planks that are no longer useful.

TLINGIT BOY: I live much as my brother the Chinook lives. We make totem poles, canoes, bowls and many things from wood.

CHIPPEWA GIRL: I see many things alike between my brothers the Chinook and the Tlingit. Their hair is alike but their clothes are different.

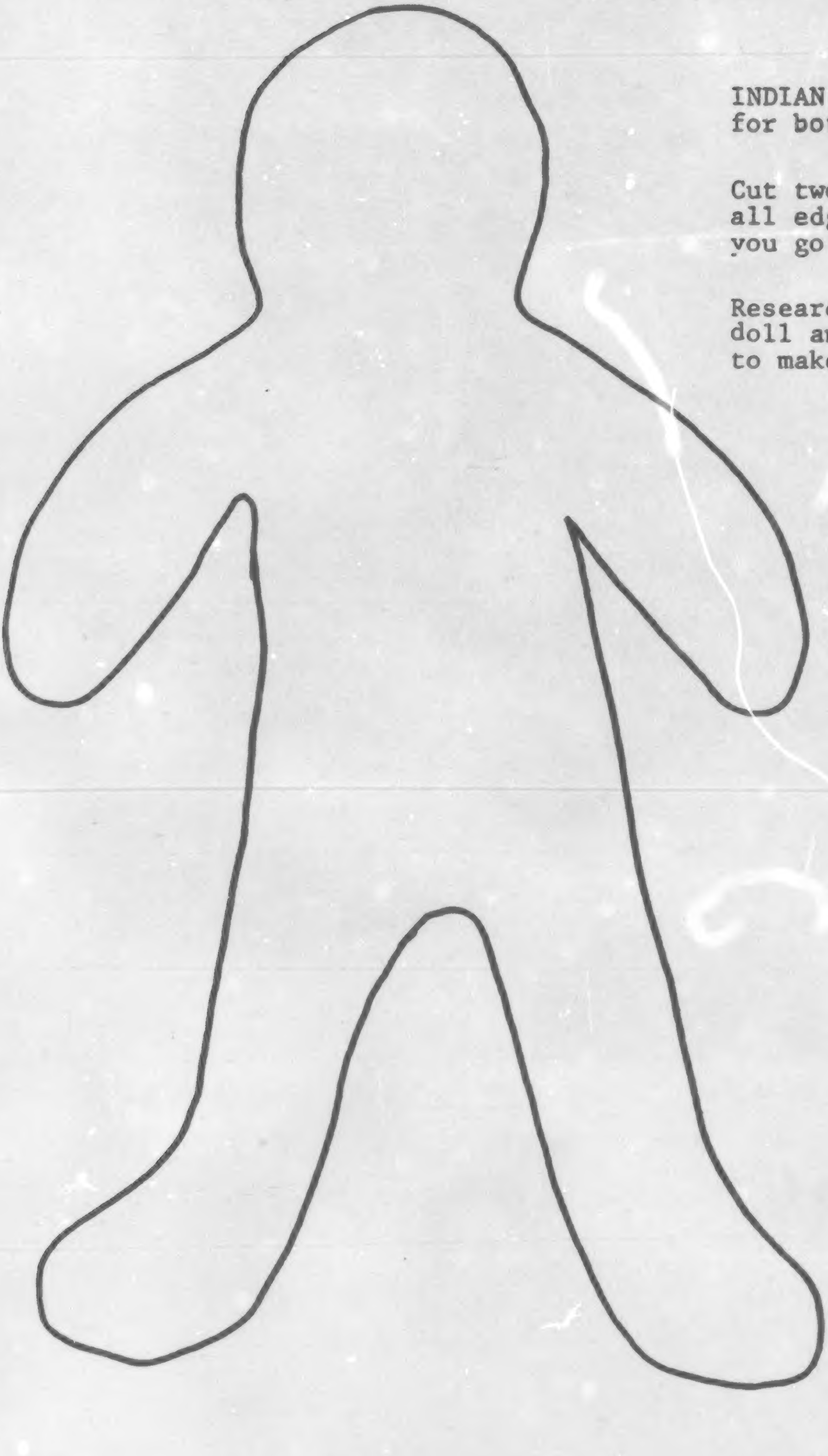
TLINGIT: I have on a cedar bark rain hat because it was raining. I don't usually have on buckskins but today was a special day for me. Most of the times I wear broadcloth.

CHIPPEWA: For me also it was a special day, that is why I have on deerskin. Usually my dress is broadcloth. My necklace was given to me to protect me from danger on the water. My hair is long because my people believe it is your strength.

NAVAHO: My hair is very long but I wear it this way because this is our custom. My land has much silver and turquoise and my people wear much of it.

CHINOOK: In the summer we wear no clothes or just a loincloth but in the winter we wear leggings, shirts and moccasins. We do not wear much jewelry.

NARRATOR: The children continued to talk for many hours until it was time for the Thunderbird to return them to their tribes. The Creator is still looking for ways for all people to understand each other better. Can you help us understand an Indian tribe better? Other boys and girls will be brought for a council to help us understand other tribes. Go now and prepare yourself! Maybe the Thunderbird will be asking you soon.

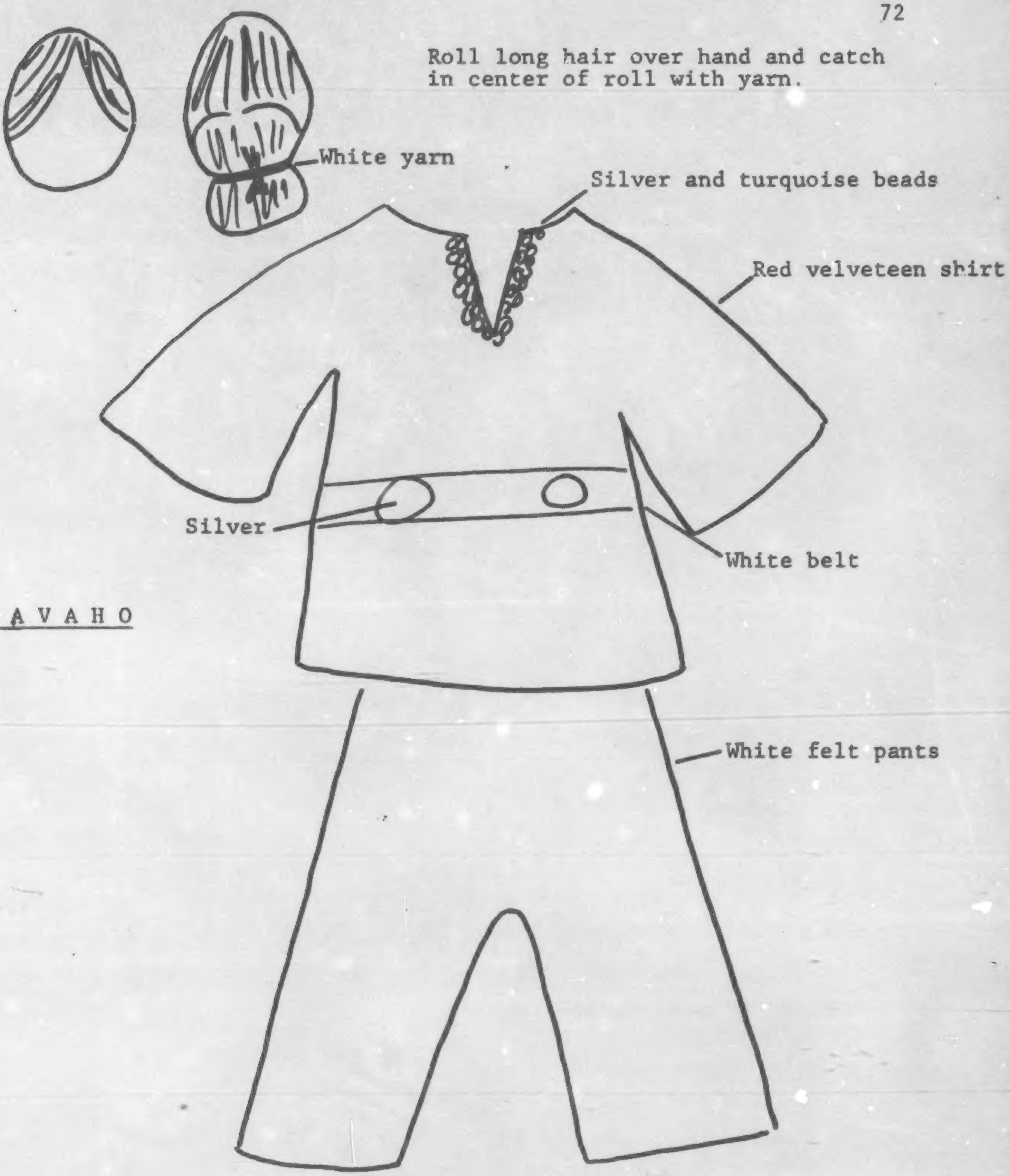


INDIAN DOLL
for both boy and girl

Cut two and overstitch all edges, stuffing as you go.

Research hair for each doll and use black yarn to make the hair.

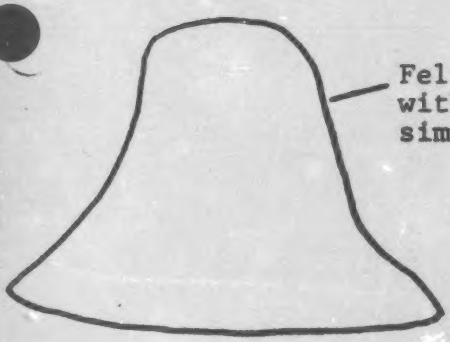
NAVAHO

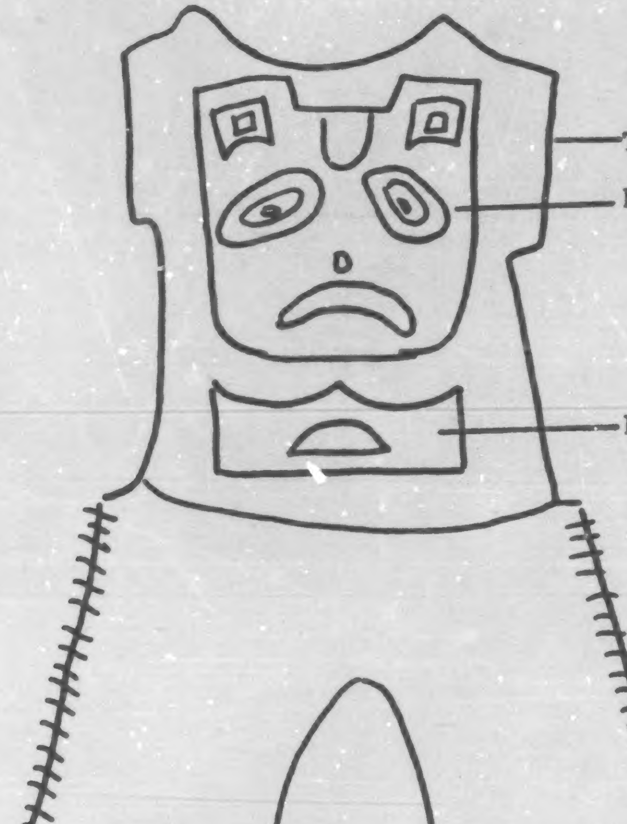


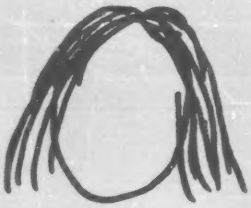
Roll long hair over hand and catch in center of roll with yarn.

White yarn
Silver and turquoise beads
Red velveteen shirt
Silver
White belt
White felt pants

TLINGIT

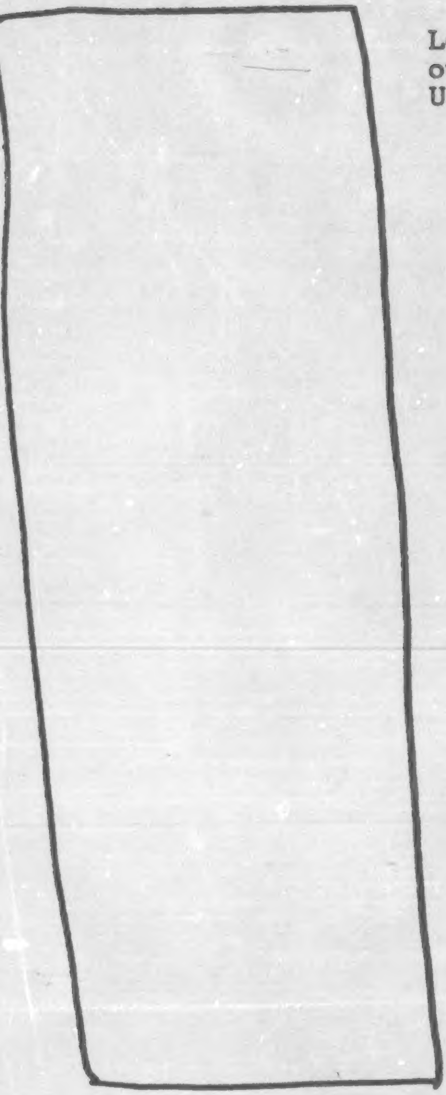

Felt hat covered
with raffia to
simulate cedarbark

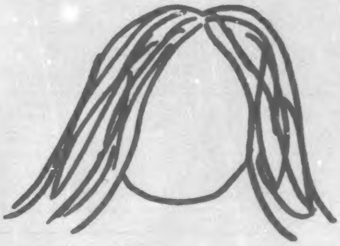

Tan felt
Red, white, black, yellow
Red and yellow



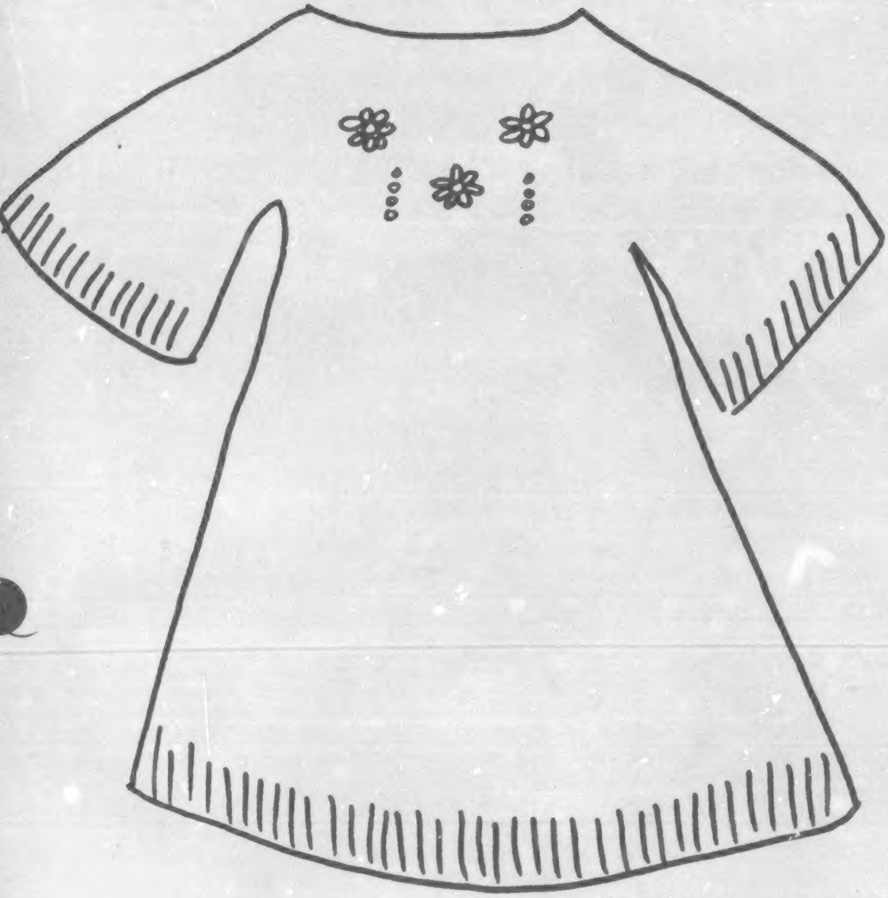
CHINOOK

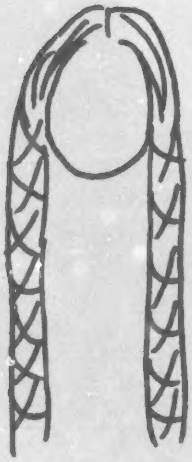
Loincloth
out of tan felt
Use yarn as waistband





CHIPPEWA GIRL

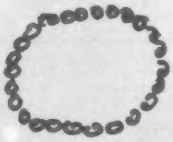


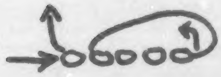


Hair style

Leather or black velveteen

Blue, green, white





SEED BEAD FLOWERS

1. Put five seed beads on thread and then bring thread through first bead you started with, push together.
2. Put four more beads on wire, then count up two of the first five beads and put thread through, pull tight.

CORN HUSK DOLLS

Soak corn husks for 30 minutes. When they are pliable drain each one as you use it. Wrap two corn husks around 6 inches of thin wire. Tie with string at each end to make hands. Take six corn husks and fold into thirds and then fold into half, lengthwise, slip over arms leaving one inch above arms.

If using crepe paper, use eight pieces of crepe paper about 4" x 8" and string.

Stack all the pieces, gather them together at one end and tie tightly with a piece of string. Take the top four pieces and fold them over (so that the tied portion is between two layers) and tie again at the neck, thus forming the head. To make the arms use a small piece of crepe paper 4" or 5" square. Roll this piece up and tie at each end. Again separate the body pieces of the doll into layers (four pieces in each layer) and slip the arms between layers. Tie with string at the waist.

If the doll is to be a lady, fluff out the skirt and trim it at the bottom to be even. To finish the lady, take a strip of crepe paper about 1" by 6" and wrap it around the waist, up over one shoulder, and around the waist again, up over the other shoulder and tuck the end in at the waist. This last piece isn't necessary, but it gives the doll a finished look. If the doll is to be a gentleman, cut a slit up the center of the bottom and tie each side at the bottom to form legs.

Tie above and below arms. Wrap three corn husks around waist (below arms) and tie. Trim bottom evenly. Bake at 350° until dry (watch closely). Dress as desired or leave natural.

THE WITCH AND HER FOUR SONS

By
Everlena Murphy
Cindy Harkness

ACTIVITY

Tell a legend

TECHNIQUE

Puppetry

UNIT INCLUDES

Play script
Puppet and clothing patterns

OBJECTIVES

1. To help the child enjoy puppetry.
2. To help the child develop an awareness of Indian legends.
3. To help the child develop oral dramatic skills.
4. To enable the child to distinguish between real and unreal stories.

MATERIALS

Puppet stage
Four maidens
Four handsome braves
One middle-aged Indian mother
One old Indian witch
One storyteller
(All characters should be dressed in *Skagit* Indian clothing)

RESOURCE PEOPLE

Linda Skinner
Jim Holycross
Chuck Larsen
Jim Egawa
Winnifred Olsen

REFERENCE MATERIALS

Matson, Emerson N., *Longhouse Legends*, Thomas Nelson and Sons, 1968.
Symington, D. F., *Seafaring Warriors of the West: Nootka Indians*, Ginn and Company, 1970.

THE WITCH AND HER FOUR SONS

Characters: Four maidens--Coastal Indian dress
Four handsome braves--Coastal Indian dress
One old Indian witch--Coastal Indian dress
One middle-aged Indian mother--Coastal Indian dress
One story teller--Modern dress or traditional Coastal dress

This legend may be told by just the story teller or may be presented as a flannel board story or in puppet form.

Indian storytellers loved to tell of matching wits with cruel and evil practitioners of witchcraft. "The Witch And Her Four Sons" was one of the legends popular with children. Today only a handful know the chant that tells the myth of Hoy-bus-ka Di-sha. This particular legend was collected by Emerson Matson, a Pierce County newspaper editor's "Longhouse Legends" which was translated by Chief Sampson. The Upper Skagit version of the legend was adapted and personalized for presentation by Everlena T. Murphy to be used in teaching culture appreciation and basic reading skills. It is a fantastic story to tell in October for Halloween.

STORY

Story Teller: Deep in the upper Skagit country, many miles from any Indian village, there once lived an old witch named Hoy-bus-ka Di-sha (pause). Now, she was no ordinary witch like you read about in Halloween stories. She not only possessed many evil powers, but she had a long toenail which was sharp as a knife. You're probably saying, "big deal"; but they say her toenail was so sharp she could cut down a small tree with a mere twitch of her toe! As evil as she was, do you know she had the nerve to have four sons! And they too were not ordinary men.

The tribal legend says they were the most handsome men in the whole wide world. Each stood straight as a fir tree and possessed unimaginable strength. They could probably move a mountain, between the four of them, that is. They could out-run the fastest deer; modern cars would have competition against their running skills. They could hunt better than anyone and could catch salmon when everyone else failed. (Pause) Indian maidens from near and far admired them and prayed to be their wives. They must have been something good to look at! But none admired them more than the daughters of a medicine woman who lived in a far away village.

Each day from sun up to sunset they longed to marry the sons of the witch, Hoy-bus-ka Di-sha.

(Rest, you are probably tired by now--DON'T read this out loud! This is just for you. (Smile) But not for too long or you'll loose 'em!)

(Speak again, story teller): One night, around the cooking fire the sisters decided that the eldest of them should approach the brothers to see if they wanted to get married; to put it plainly, to see if they were looking for a wife. So early the next morning, the eldest girl set out to find the place where Hoy-bus-ka Di-sha lived. She went many miles through the forest and woods until she came to a clearing. When she got there she started to sing an Indian love song.
(CUE)

First maiden enters stage at this point singing this song:

> "I am a young maiden, a beautiful young maiden
> looking for the man of my dreams. I am a
> young maiden in search of a husband. Each step
> brings me closer to my brave."

(CUE)

Witch gets ready to enter.

Story teller: By then the cruel, evil witch heard the girl singing the song of love and called out to greet her. (Witch enters) (CUE)

Witch: (Note--don't sound ordinary--talk the way you think a witch would sound.) "You are looking for my sons?"

First Maiden: "Oh, yes, when may I meet them?"

Witch: "They are high in the mountains hunting and will not be back for many moons. Why don't you wait for them at my house?"

(Witch and one maiden leave stage)

Story teller: She invited the girl into her house. Once in her cedar log hut the witch became very mean. She made the girl clean and comb her hair and demanded that she gather firewood. Being trained by her elders to respect older people, she went out to gather wood. As soon as she returned, she had to go out again to gather food for dinner. Since it was almost sundown already, she was only able to gather a few berries. (Maiden returns with berries)

After all of her berry picking, the witch took them away and shared not a single berry with the maiden. The greedy witch ate all of the berries at once! (Witch makes crunching noises--crunch, crunch, crunch.) (Witch and maiden 1 return to stage)

Witch: "You have failed to give me enough food to satisfy my appetite!" So I must eat your heart for supper." (Witch pulls out heart from first maiden's chest. The heart is snapped on and easy to remove.

Story teller: And with that long toenail as a knife, the mean woman took out the girl's heart and ate it with one bite! (Pause, you will need a rest.)

When the eldest daughter didn't return home for many moons, the other sisters assumed she had been selected by one of the handsome sons. So the second sister set out to find her mate. Through the woods and forest, she finally came to the clearing. She saw the hut where the witch lived (Maiden 2 enters stage singing)

> "I am a young maiden, a beautiful maiden, looking for the man of my dreams. I am a young maiden in search of a husband. Each step brings me closer to my brave. My eldest sister married one of the witch's sons and now I come to marry a second."

Story teller: Hoy-bus-ka Di-sha heard her singing and called out.

Witch: (Enters stage) "Are you looking for my sons?"

Maiden 2: "Oh yes! I hear they are the most handsome men in the whole world. And I wish to marry one of them."

Witch: You must prove yourself worthy! Come to my shelter and I will give you a test to see if you will make a good wife."

Story teller: But once the maiden entered Hoy-bus-ka Di-sha's house, she found the witch was no longer friendly.

Witch: "Groom and clean my hair!!"

Maiden 2: "But I've come a long way to meet your sons. I am hungry and I would like to eat before working!"

Story teller: (Talking to audience) Why did she say that?

Witch: "I'm hungry too!!!"

Story teller: She snapped back at the girl and she cut out the heart of the second maiden with lonnngggggg------shaaaarrrrrpppp---toenail. (Witch snaps out fastened heart.)

Story teller: Many days later the last two sisters decided that the second oldest sister had married and forgotten them. But little did they know! So the third sister packed her things and walked into the forest to find the sons of Hoy-bus-ka Di-sha. She came to the edge of the clearing as her older sisters had.

Maiden 3: My older sisters married two of the witch's sons and now

I come to marry a third one!

Story teller: Of course! Hoy-bus-ka Di-sha heard her singing too! Why do they keep singing that song? (Talking to audience)

Witch: "You must be singing of marriage to my sons. How do you know you will make him a good wife?

Maiden 3: "I will make him a good wife. I can gather clams and berries and carry the heaviest pieces of firewood."

Witch: "Then you must come to my house and we will see."

Story teller: Like her sisters, she found herself in Hoy-bus-ka's hut and she saw the change come over her. She was now cruel and spoke harshly.

Witch: "Run out and bring in a large log for the fire!"

Maiden 3: "I can carry firewood, but logs are too heavy for me to carry."

Witch: "Then I must have your heart."

Story teller: As she did for the others, she took her heart and placed her body in the cedar stump.

(CUE) Fourth maiden and mother enter stage.

Now, the fourth and youngest sister grew lonely when her sister failed to return.

Fourth maiden: "Why haven't my sisters come back with news of marriage?"

Story teller: The mother was well known throughout the land for her wisdom and her medicine. Hers was not ordinary medicine either. She had a special potion that was said to produce great magic.

Mother: "We will make a strong medicine that will help guide you to the right trail, my daughter." (She leaves stage and doesn't return)

Story teller: She brewed some of her potions and placed it in a clam shell and gave it to her daughter to drink. Afterwards, the fourth daughter went to bed and dreamed of the evil witch Hoy-bus-ka Di-sha. She dreamed her sisters had been slain by the evil witch's toenail. During her dream she saw a way to mastermind the witch and revive her sisters.

Maiden 4: "The medicine has spoken."

Story teller: The witch was sound asleep (snoring) when the youngest maiden arrived. But before she entered the hut she danced around it three times. As she danced she softly sang this medicine song:

Maiden 4: "Sleep like a winter bear, sleep like the forest at night, continue to sleep and your wrongs will I make right."

(Fourth maiden leaves momentarily but returns with rock.)

Story teller: Then she cut off the loonnnnnngggg----shaaaaarrrrrppp dangerous toenail.

Witch: (Awakens slowly) "Who are you?" (Weakly)

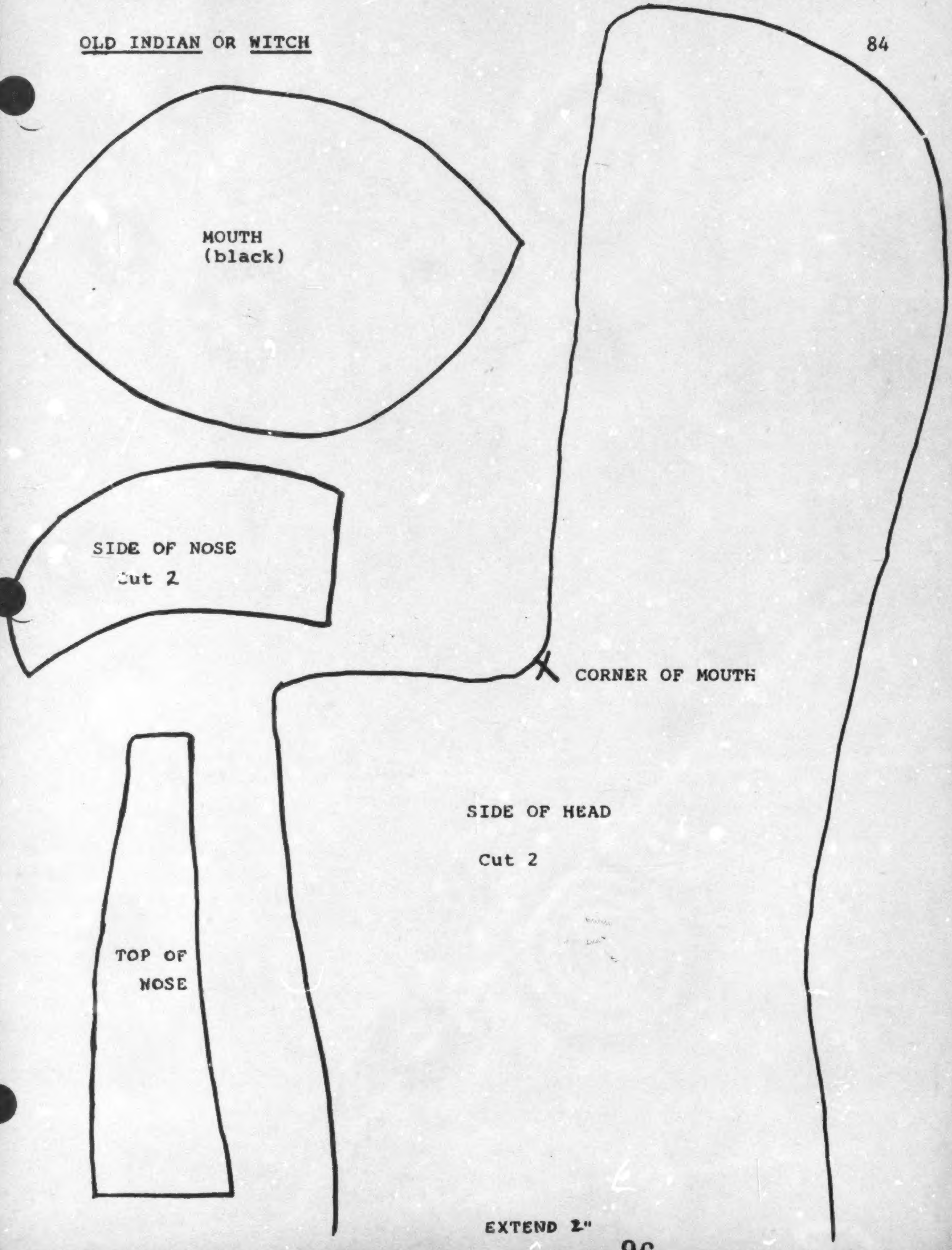
Story teller: Then she saw that her toenail was missing.

Witch: (Yelling loudly) "You have destroyed my ability to cast a curse by cutting my toenail! You have ruined my powers."

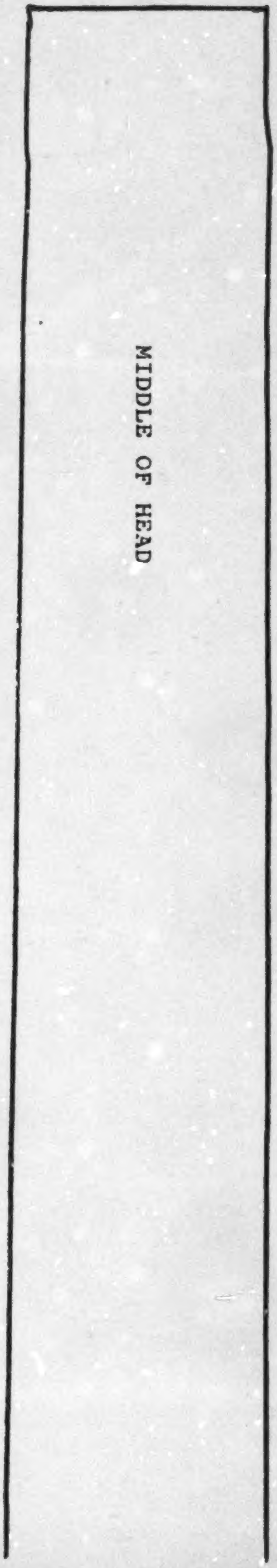
Maiden 4: "Now you can use your magic only for good. What have you done with my sisters?"

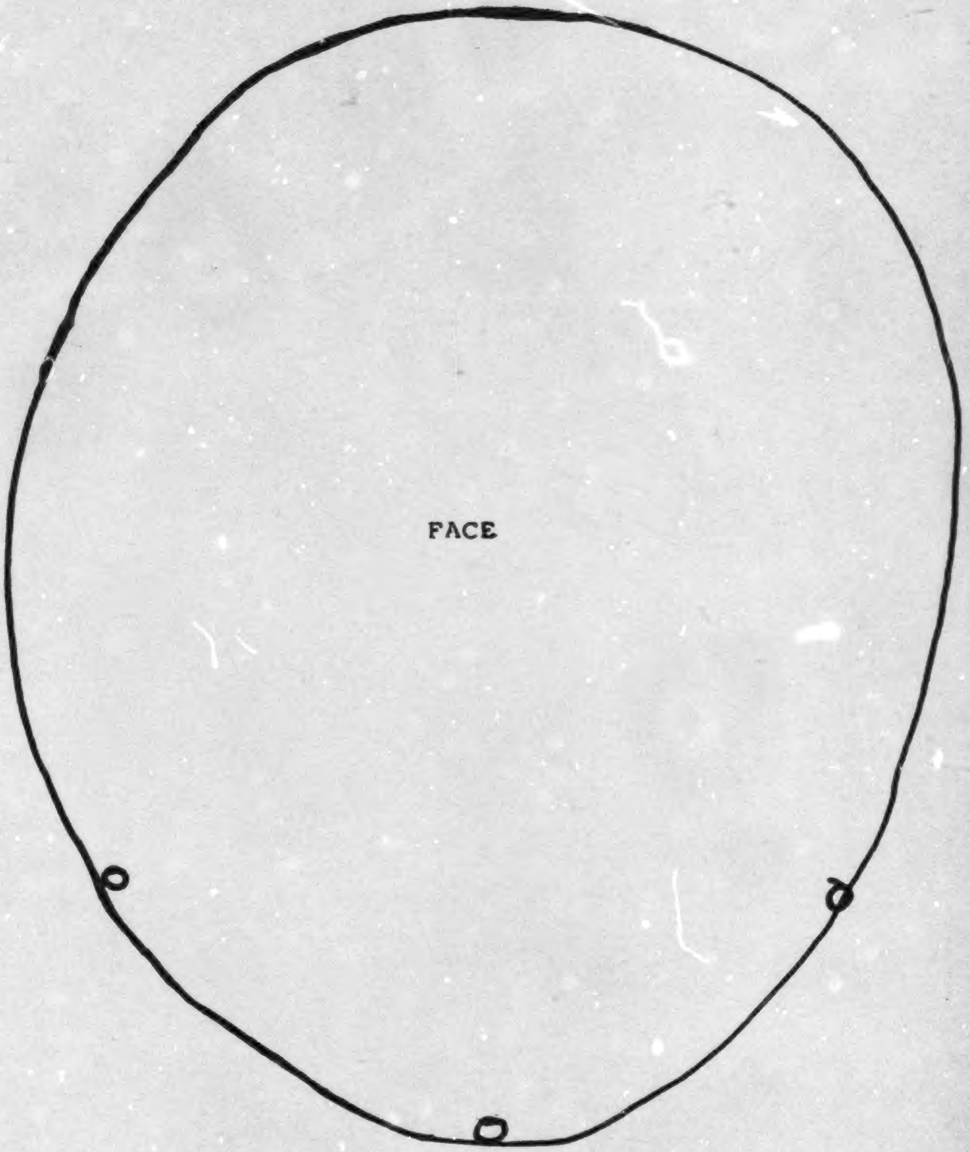
Story teller: Using her magic for good, she was able to restore them to life. (All maidens, witch, four braves and story teller on stage). When Hoy-bus-ka Di-sha's sons arrived, they were delighted to find that their mother was no longer evil. They promised to trim her toenail every day, because as long as it stayed short the evil spirits could not control her magic. The sisters and the handsome braves were soon married and settled along the river and had many children. Remember, tonight before you go to bed, cut those toenails because they can grow as long as Hoy-bus-ka Di-sha's did. Thank you.

OLD INDIAN OR WITCH


MOUTH
(black)
SIDE OF NOSE
Cut 2
CORNER OF MOUTH
TOP OF
NOSE
SIDE OF HEAD
Cut 2

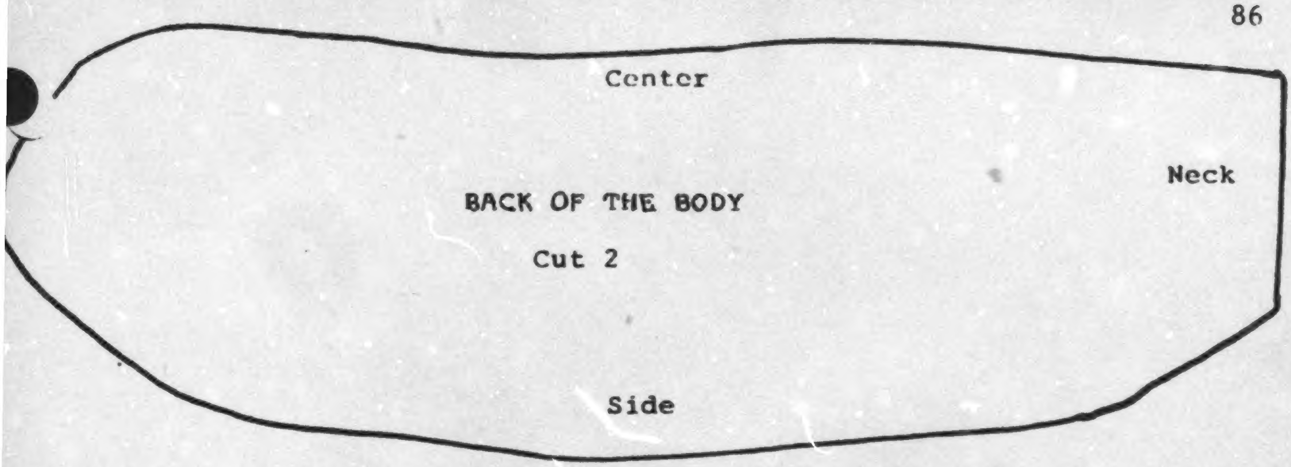
EXTEND 2"

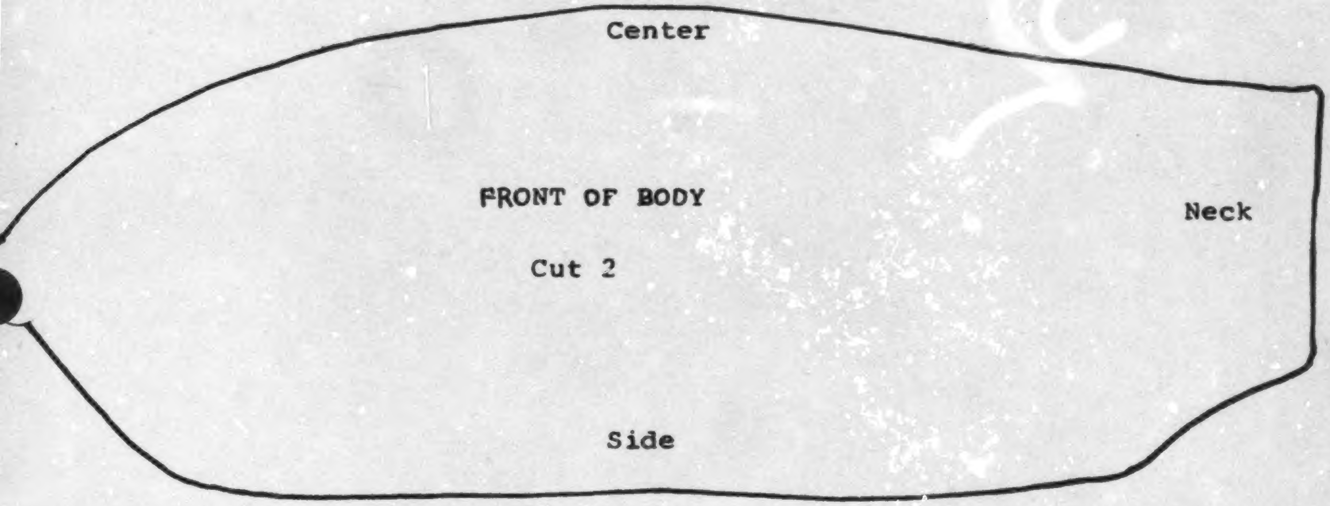

MIDDLE OF HEAD

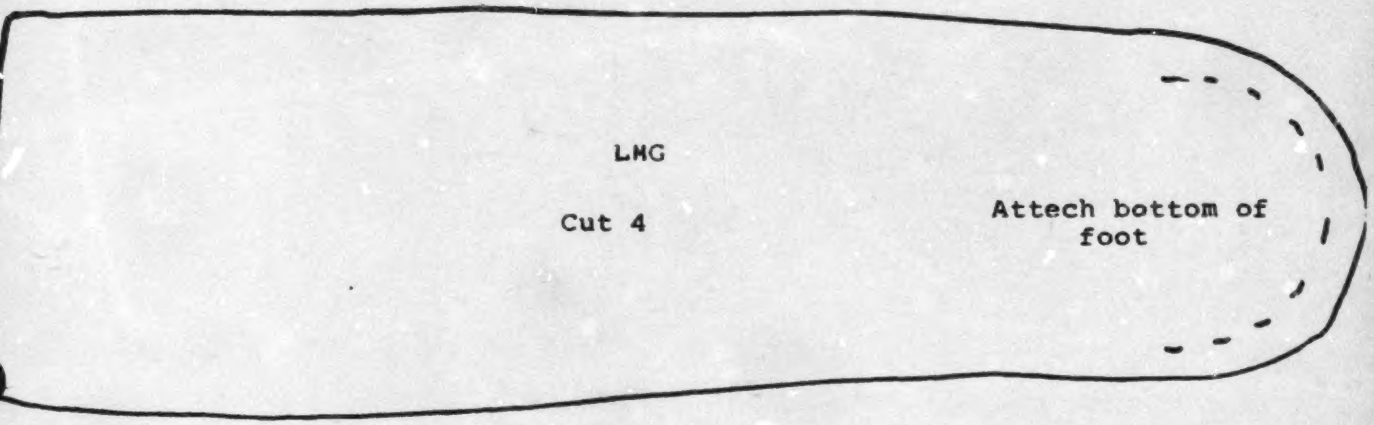


Material: Optional

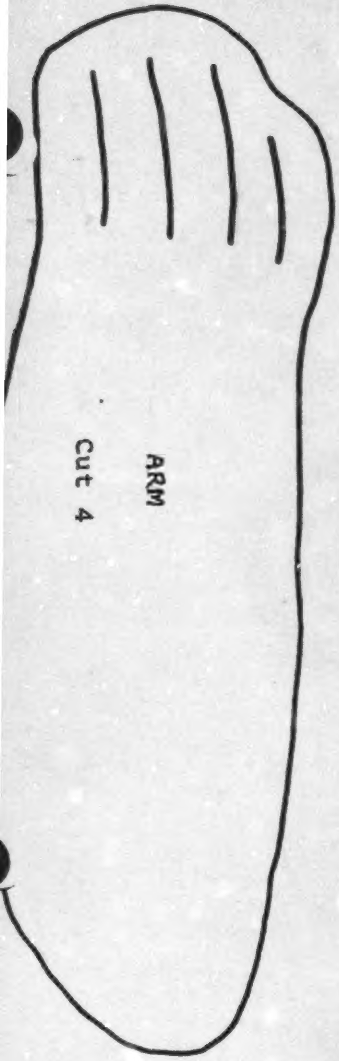
EXTEND 3"


Center
BACK OF THE BODY
Cut 2
Neck
Side

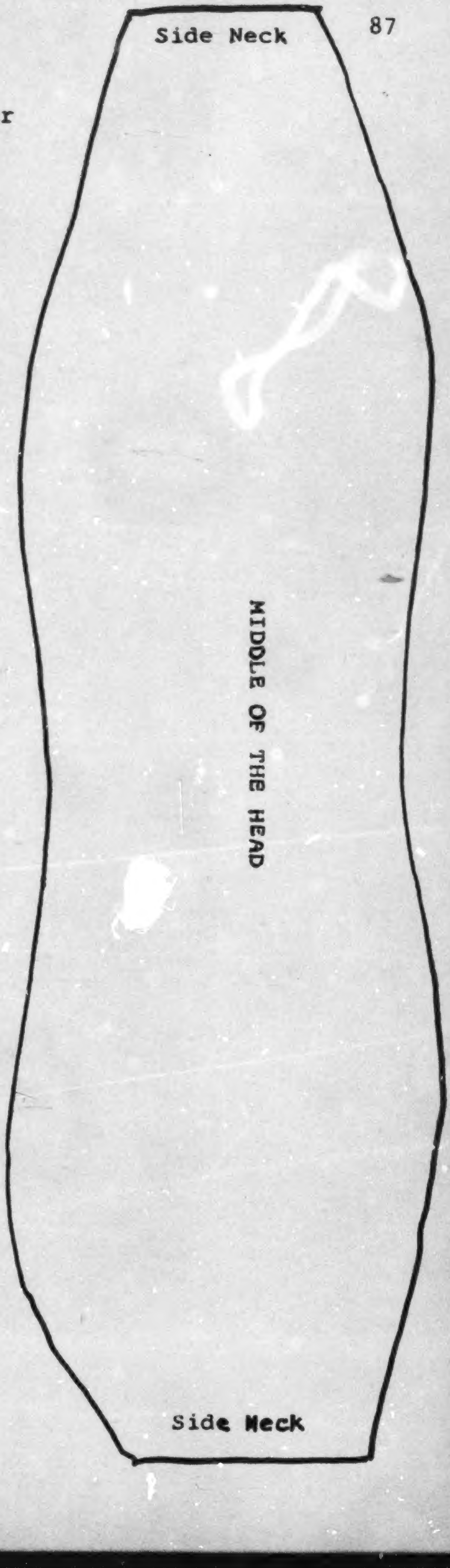

Center
FRONT OF BODY
Cut 2
Neck
Side

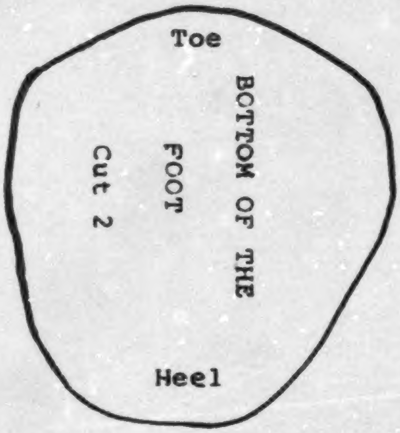

LEG
Cut 4
Attech bottom of foot

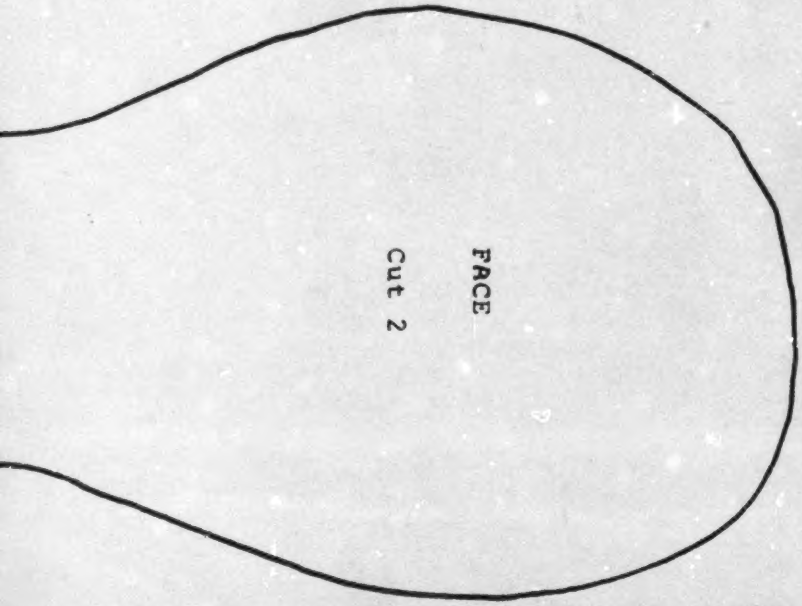
Material: Optional



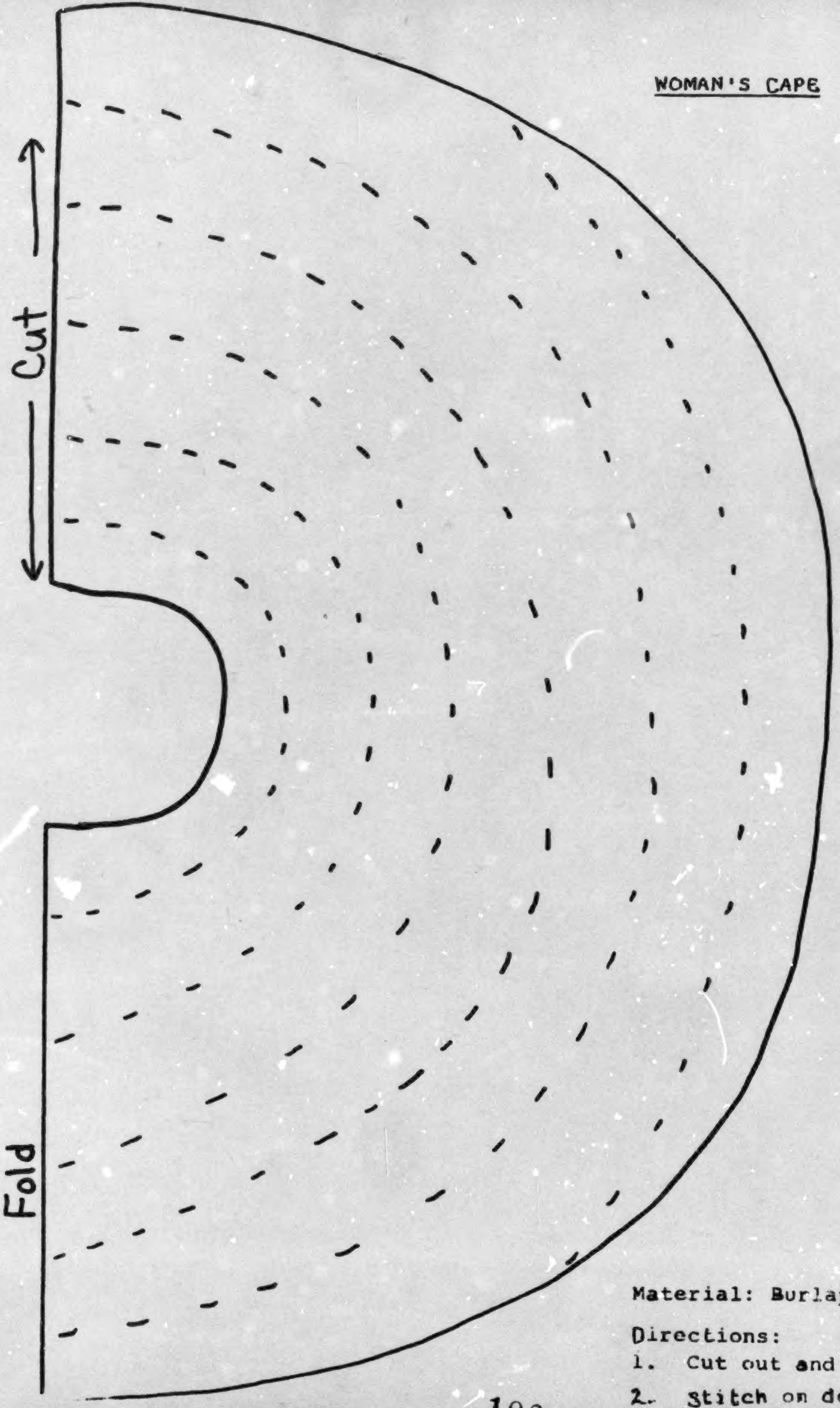
NOTE: Stitch fingers after stuffing


Side Neck
MIDDLE OF THE HEAD
Side Neck


Toe
BOTTOM OF THE
FOOT
Cut 2
Heel



WOMAN'S CAPE



Material: Burlap

Directions:

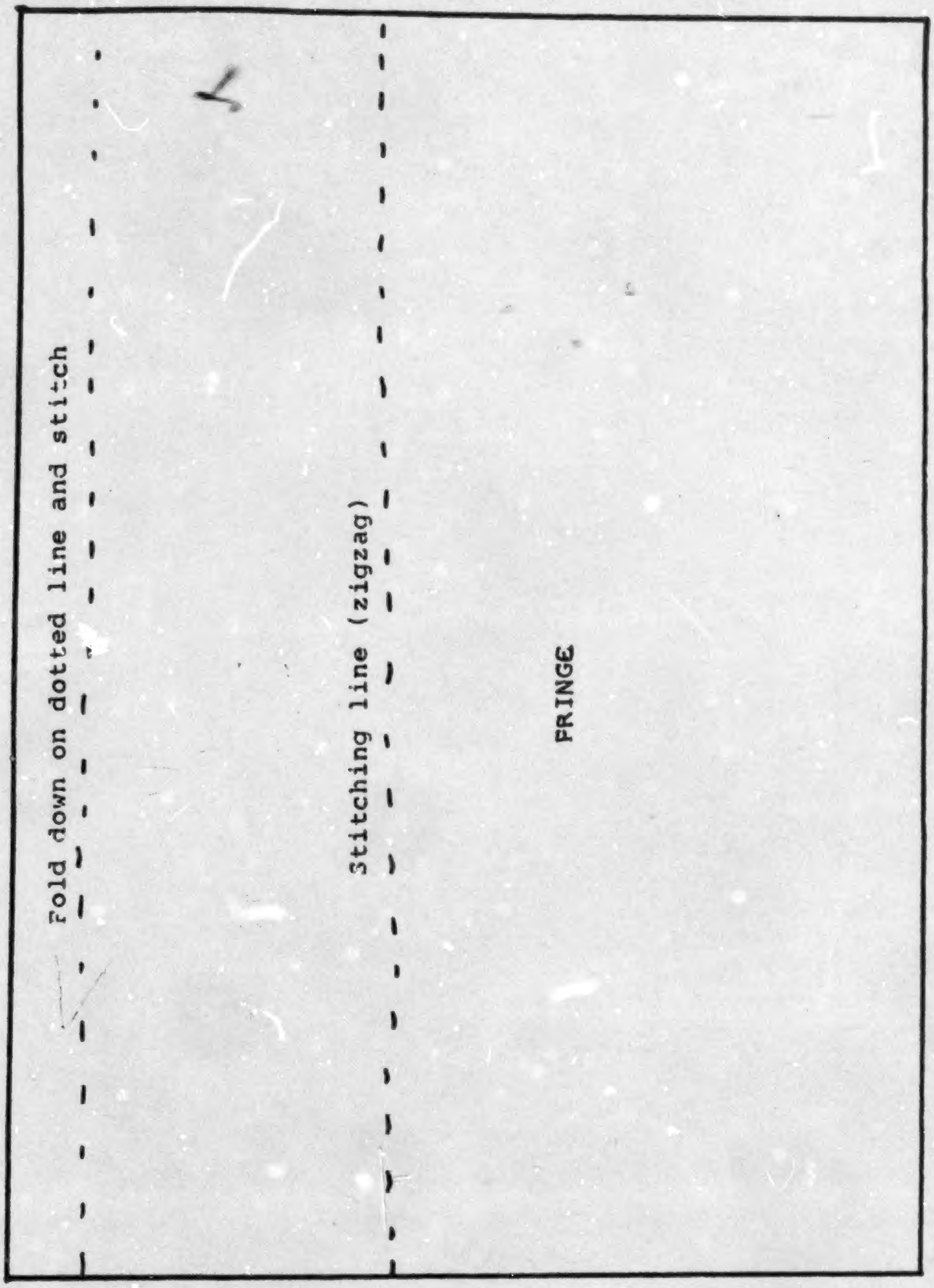
1. Cut out and lay flat
2. Stitch on dotted lines

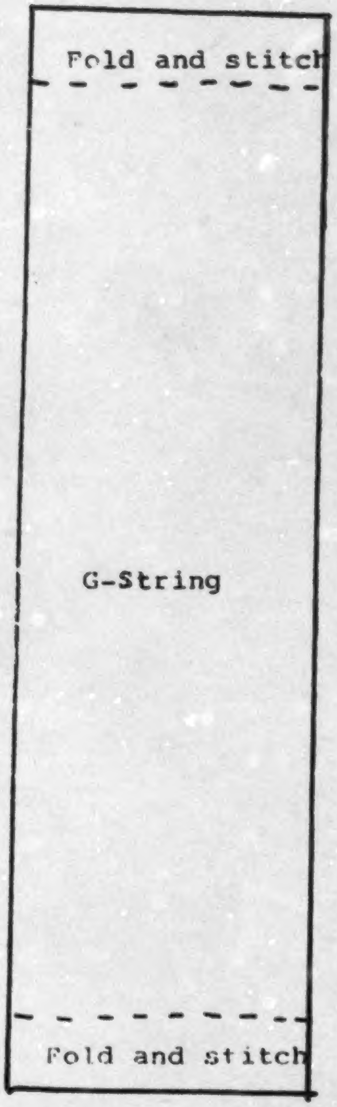
WOMAN'S SKIRT

Material: Burlap

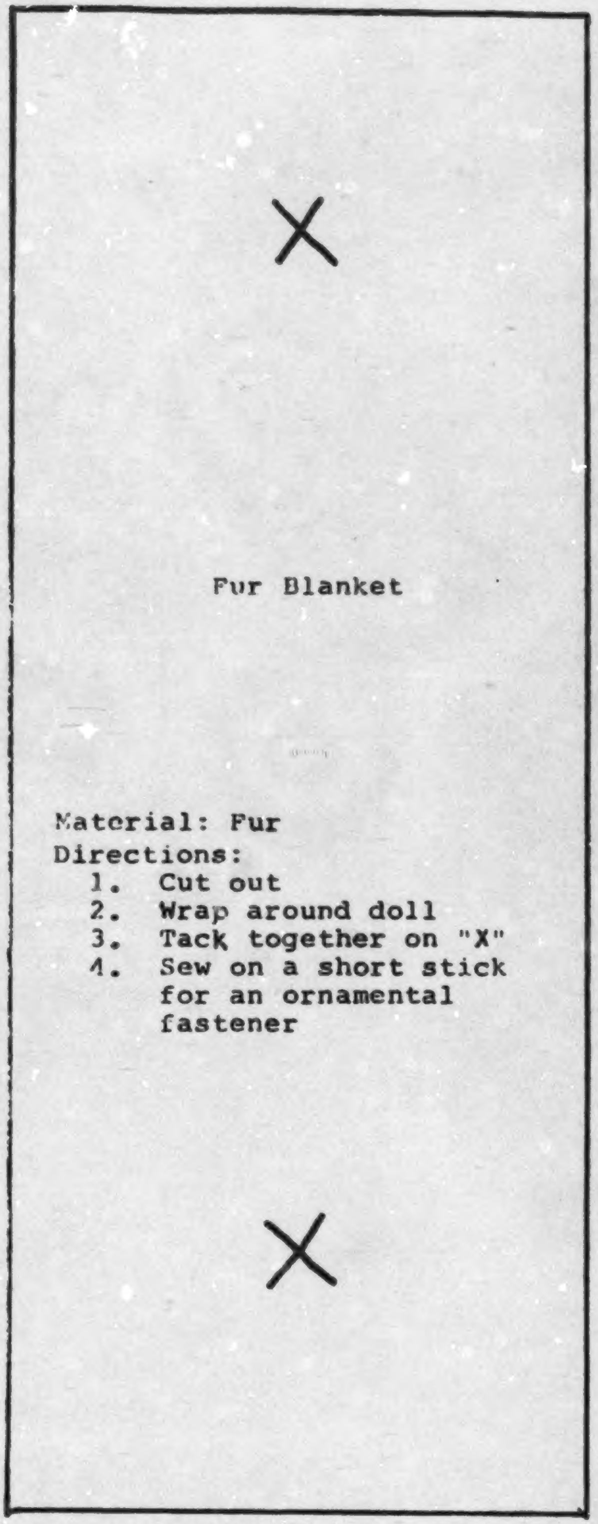
Directions:

1. Cut out
2. Follow directions noted on pattern
3. Wrap around doll and sew in place


Fold down on dotted line and stitch
Stitching line (zigzag)
FRINGE

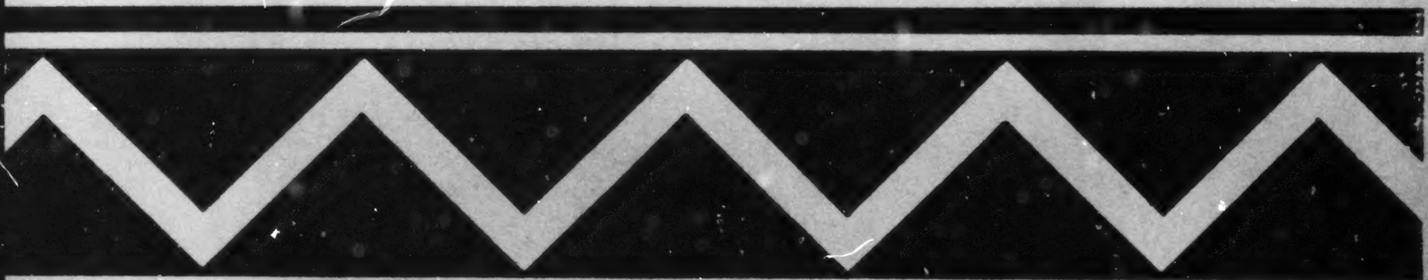

Fold and stitch
G-String
Fold and stitch

Material: Burlap
Directions:
1. Cut out
2. Fold down ends and stitch
3. Run a piece of jute through stitched areas


X
Fur Blanket
X

Material: Fur
Directions:
1. Cut out
2. Wrap around doll
3. Tack together on "X"
4. Sew on a short stick for an ornamental fastener

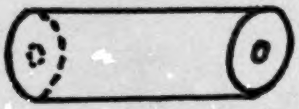
CRAFTS, THINGS TO MAKE



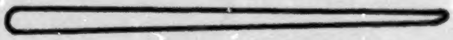
Seminole Patchwork Technique Design

CHEROKEE HORN RATTLE

1. Take a small tin can like a 12 oz., 10 lz., 6 oz. juice can, remove the paper lable and drill a ½" hole in the middle of one end. Pour out the contents. Now, rinse out with water and drill a 3/4" hole in the middle of the other end.

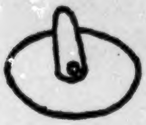


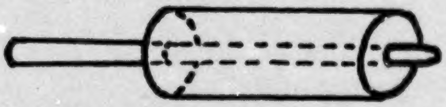
2. Take a round wooden stick approximately 3/4" to 1" in diameter and taper it at one end to a blunt point. The stick should be at least one foot long.

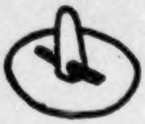


3. Fill the can with 6 to 12 small stones or 6mm beads, or with two dozen pony beads.

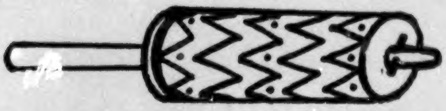
4. Stick the wooden handle through the 3/4" hole into the can and out of the ½" hole again until the stick fits snugly in the bottom hole. Now drill a 1/8" hole through the top of the stick where it comes out of the can. Insert a small twig or wooden pin into this hole so that the handle cannot be pulled out of the can. Glue the pins at each end of the can.







5. Paint the can as you wish.

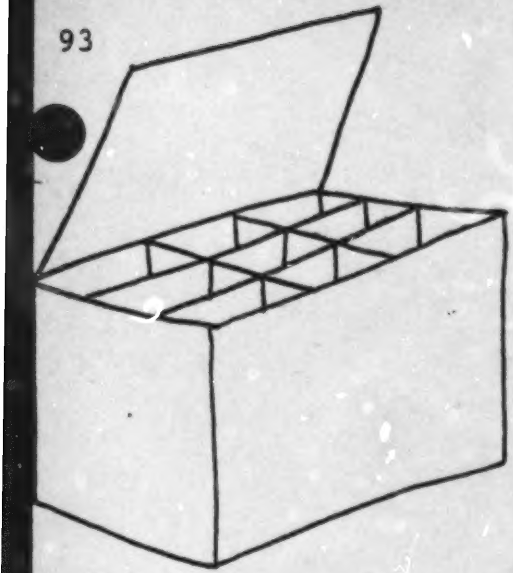


CHILKAT BLANKET BOX
(Papier Mache)

By
Denny MacNealy

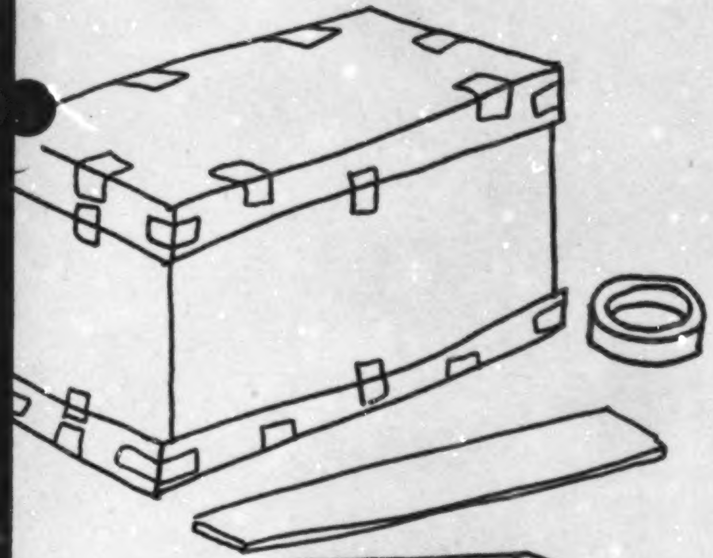
MATERIALS NEEDED

1. Cardboard box with lid
2. Cardboard scraps
3. Masking tape
4. Wheat paste
5. Brown paper towels or old newspapers
6. Large can or bucket for mixing
7. Sponge
8. Burnt Umber acrylic paint
9. Black acrylic paint



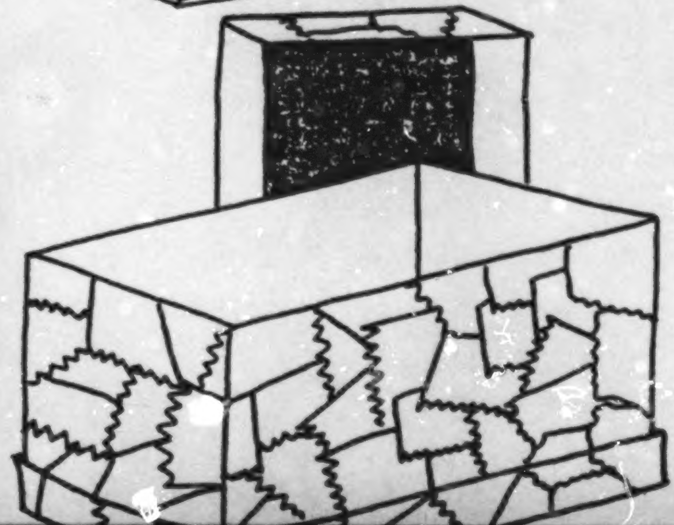
STEP 1

1. Empty contents of cardboard box.
2. Tape down top of box with masking tape.
3. Cut lid of box 2" down from top of box.



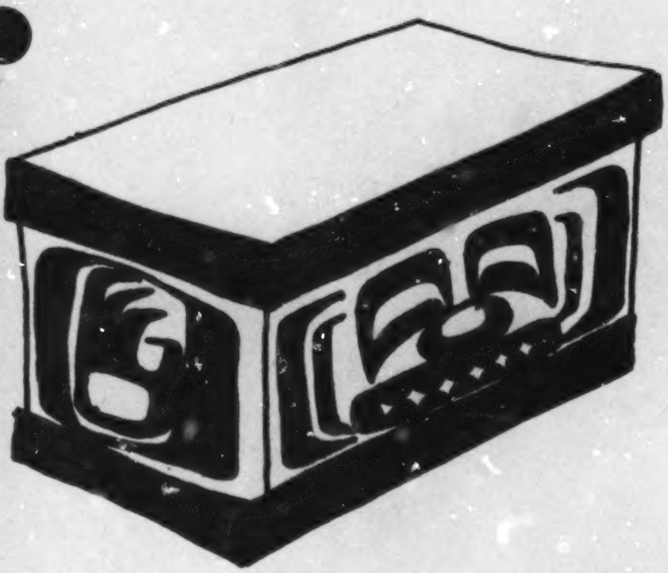
STEP 2

1. Cut cardboard scraps into 2" long strips.
2. Attach strips to top and bottom of box with tape.



STEP 3

1. Mix wheat paste and water into container. The mixture should be the texture of cream of wheat.
2. Wet paper strips with paste mixture and apply to box.
3. Repeat Step 2 until approximately three layers of toweling.
4. Let mached box dry thoroughly for 2-3 days or over night in the oven at 175 F.



STEP 4

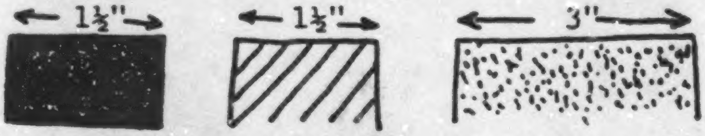
1. Draw, trace or copy the desired design onto the box.
2. Wet the sponge with water and apply a small amount of burnt umber all over the box.
3. Let box dry.
4. Check design on box and redo any areas too hard to see.
5. Mix black paint slightly until the paint is smooth.
6. Paint the areas with the black paint until all areas are covered with a painted design.

The completed imitation Chilkat Blanket Box can be used in many ways in the classroom setting. The project can be used for motivation when introducing a lesson or unit or it can be used on an individual basis for storage of Indian related projects or simply as decorative object for the home.

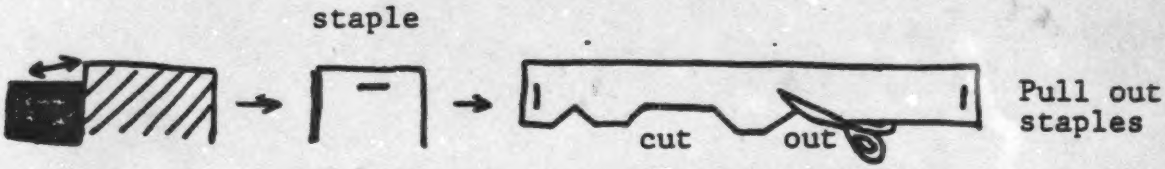
CHIPPEWA STYLE RIBBON WORK

By
Charles Larsen

1. Cut three strips of ribbon or colored paper to the same length. (minimum of one foot). Each strip can be a different color or two colors can be used. Two strips should be one and one-half inches wide and one should be three inches wide.

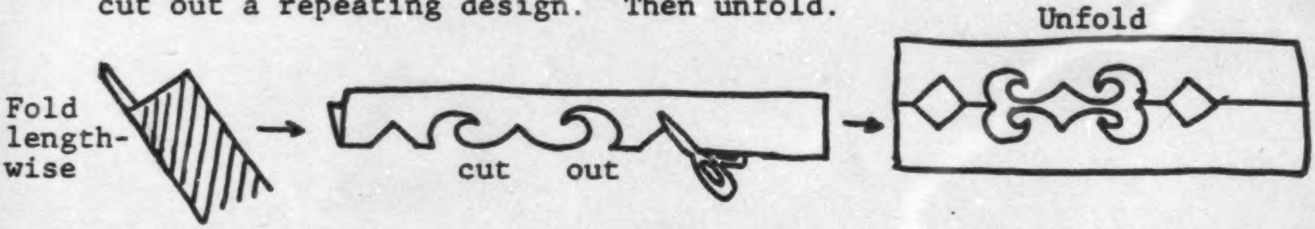


2. Staple the two strips that are one and one-half inches wide together at the ends so that they are one on top of the other. Cut out a repeating design along the edge. Remove the staples very carefully.

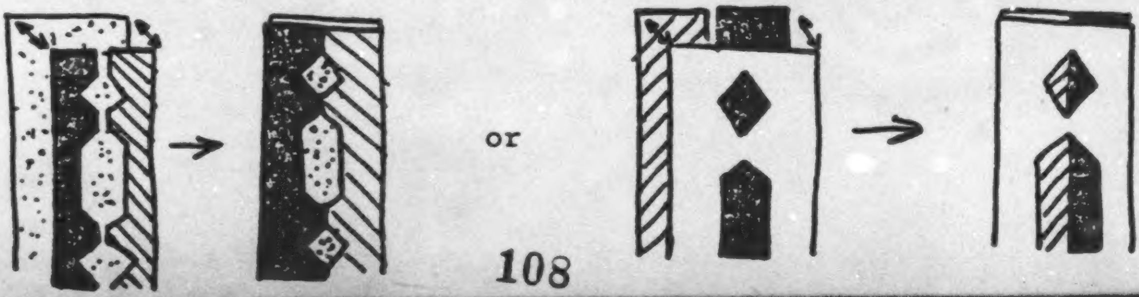


Alternative

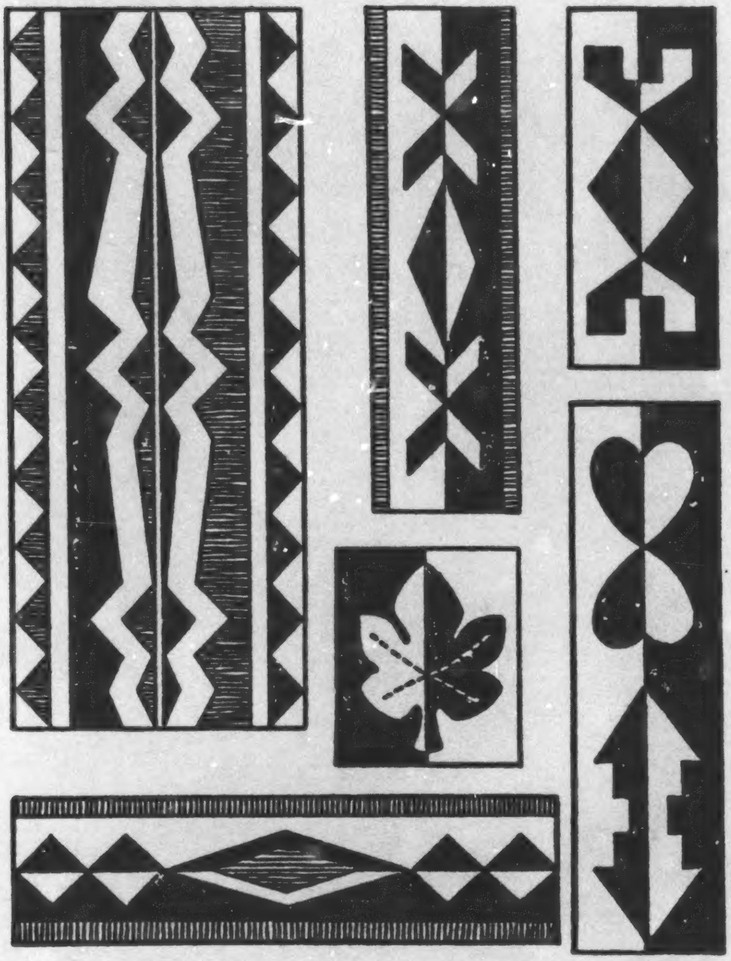
Fold the strip that is three inches wide. Along the folded strip cut out a repeating design. Then unfold.



3. Now glue the two one and one-half inch strips side by side onto the three inch wide strip so that the cut out design is on top. With real ribbon iron on "stitch witch" is best. If you are using paper you are now finished. If you are using ribbon you must now finish all cut edges with a matching color thread or with a sewing machine using a buttonhole stitch.



RIBBON WORK DESIGN SAMPLES



HOW I MADE MY DRUM

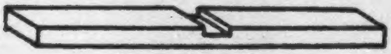
By
Diane Irish

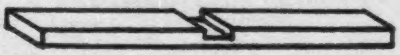
MATERIALS

1. Two cardboard rings, 15" in diameter (Sonoco Products, Tacoma). Wood is preferable.
2. Glue
3. Masking tape
4. Two-inch plastic tape
5. Rawhide, Tandy Leather Goods, Tacoma
6. Two ½" x 1" plywood braces
7. Inife
8. Hole punch
9. Hammer
10. Eight small nails
11. Scissors

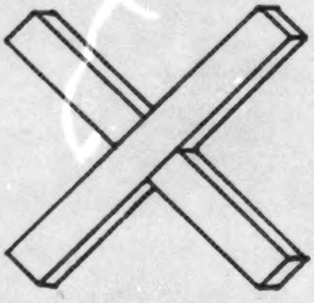
PROCEDURE

1. Soak rawhide in lukewarm water for 4-6 hours, or until it turns white and pliable. While hide is soaking make the base as follows:
2. Put two silver cardboard rings together (wood is best for stability).
3. Glue the pieces together.
4. Wrap masking tape around the rings. Use one continuous strip and overlap about ¼".
5. Wrap plastic tape over the top of the masking tape. Overlap 1", again using one continuous strip.
6. Take two ½" x 1" pieces of plywood and cut to the inside diameter of the ring. Find the middle of both pieces and mask it.
7. Cut a ½" wedge out of each piece of plywood in the middle.





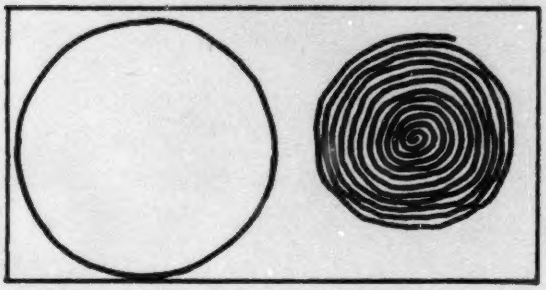
8. Put wedge together to make a cross.

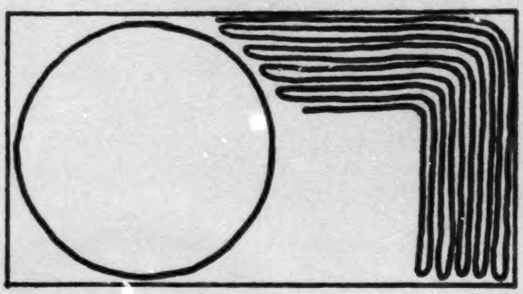


9. Place brace inside ring, all the way to the bottom, flush with the sides of the ring.
10. Nail the side of the ring to the brace.

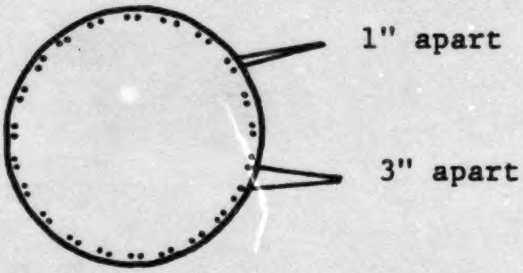
*If you use wood, you do not have to do steps two and ten.

11. Measure the diameter of the ring on the outside, all the height of the ring plus 1" and draw a pattern from those dimensions on a large piece of paper. Cut the pattern out.
12. When hide is ready, take it from the water and shake off excess water. Lay it on a smooth, flat surface, put pattern on the hide and cut around the pattern, using a knife or scissors.
13. Place circle back into the water. Use scissors to cut one continuous strip of hide about 20 feet long and ½ thick. You can do the cutting around the sides of the left over hide or cut from the middle circle outward.

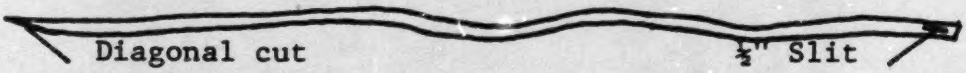




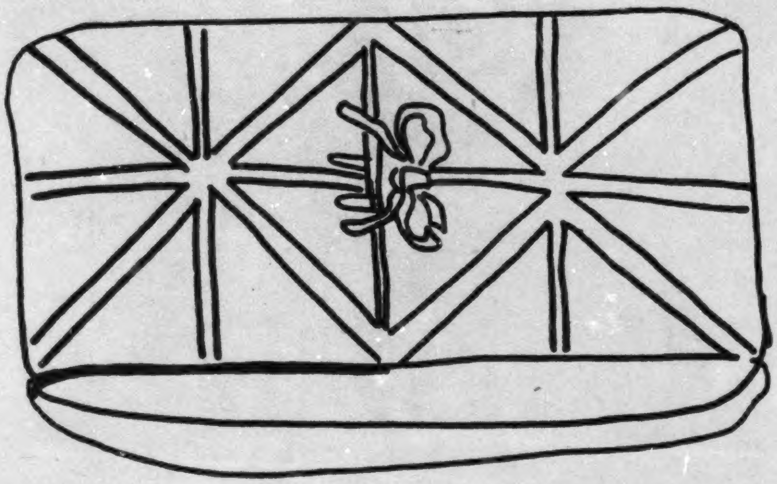
14. Trim the corners of the strip.
15. Take circle-hide from the water. Lay on flat surface again and punch holes into sides of circle. Holes should be about ½" inside of edge. Punch two holes 1" apart and the next set about 3" away. Put holes all around the circle.



16. Place ring in the middle of the hide (brace is on top). Fold edges of hide over the top of the ring.
17. Take one end of strip and cut it diagonally. Take the other end and put a ½" slit about ½" from the end.



18. Lace diagonal end through hole and pull through until you come to the slit, put diagonal end through slit and pull tight.
19. Lace straight across to the holes on the other side, put diagonal end in one hole and at the other. Use holes that are 1" apart. Lace all holes in the same direction. Continue crossing over until all holes are laced.
20. When all holes are laced, lace the rest of the strip around the brace and cross strips in the middle. Use an over-under procedure until all the middle laces are pulled together. Tie the end of the strip into the middle.
21. Let it dry flat over night, in a high area of the house. The temperature must be constant. The top of the refrigerator is a good place.
22. Good luck and have fun!



INDIAN SUITCASE
(PARFLECHE)

By

Juanita Brown
Indian Education Liaison

MATERIALS

Almost any available paper, cloth or leather cutting instruments.
Ties such as shoestrings, rawhide, ribbon, twine, etc.
Materials for decorating.

CONSTRUCTION

Lay out pattern (sample provided).
Make holes as indicated.
Fold as instructed.
Apply designs--both front and back.
Tie inside flaps.
Tie top and bottom flaps.

BACKGROUND

The Indian suitcase, or trunk, as it is sometimes referred to, was an important item among the Plateau and Plains Indians. These two groups were nomadic when it came to harvesting plant foods, berry seasons, hunting and fishing. The parfleche, or suitcase, was lightweight, didn't take up much space and was ideal to take on these travels.

The Plateau area groups made their parfleches of deer or elk skins, since these animals were used as food and were always available. The Indians believed in using all parts of these animals. Therefore, little was wasted. This item is not just part of the past, it is still an art of today's Plateau and Plains people.

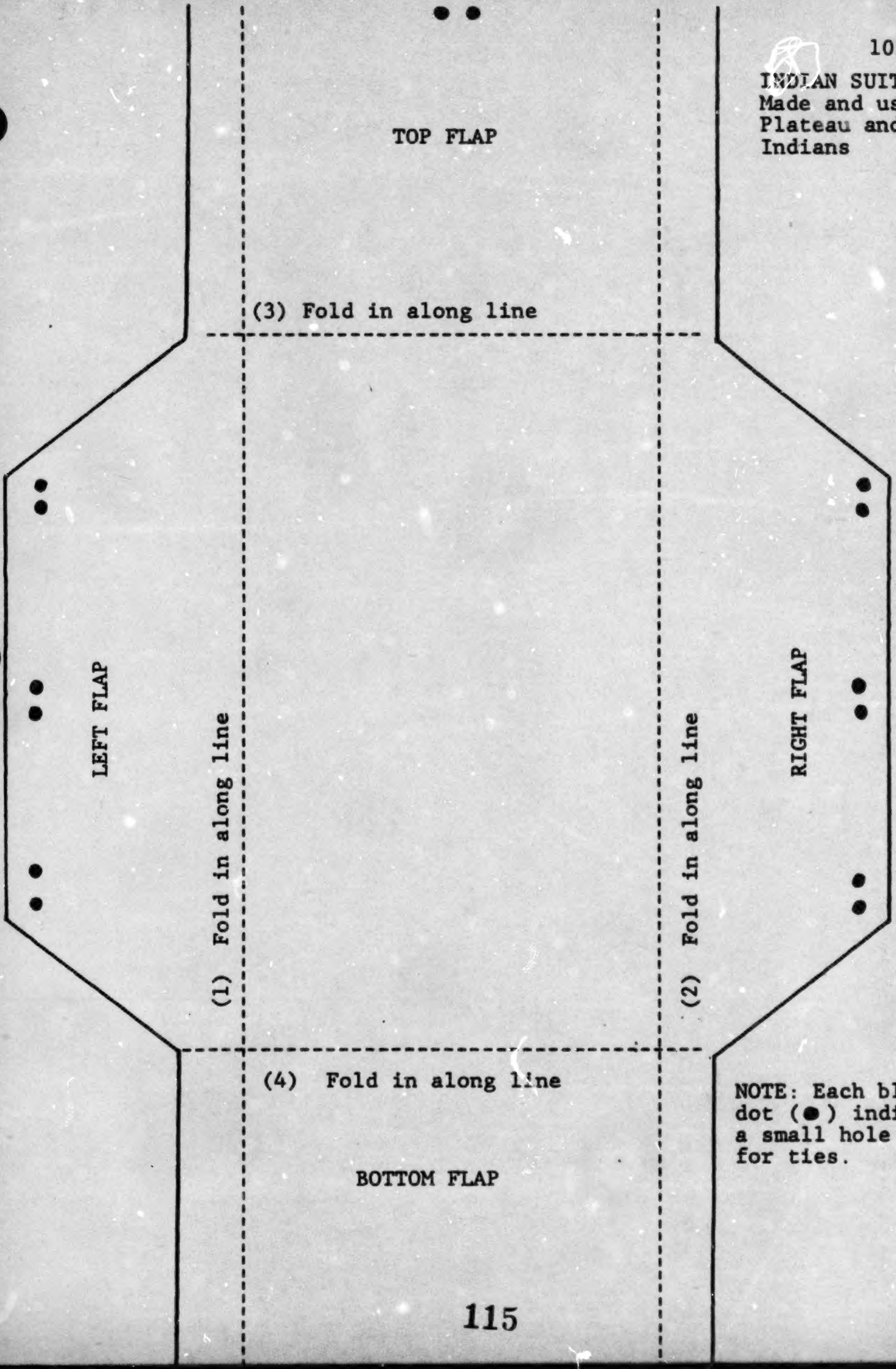
Many still make and use the Indian suitcase. The Plains people used buffalo skin for their suitcases in the past, but today the buffalo is no longer plentiful.

The suitcase had many uses. It was used for storing buckskin, blankets, furs and was a very sought after item at Indian weddings. Its durability and strength make it a long wearing article. To an Indian person the ownership of the suitcase brings much joy. It is a highly prized possession.

Designs were thoughtfully placed upon the parfleche to identify them and to provide decoration. By having them appropriately placed about the home they served both as places of storage and items of beauty.

INDIAN SUITCASE

Made and used by
Plateau and Plains
Indians

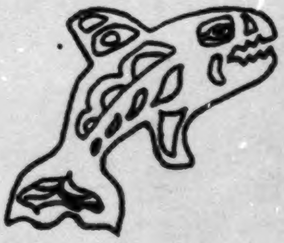

TOP FLAP
(3) Fold in along line
LEFT FLAP
(1) Fold in along line
(2) Fold in along line
RIGHT FLAP
(4) Fold in along line
BOTTOM FLAP

NOTE: Each black dot (●) indicates a small hole made for ties.

KILLER WHALE WALL HANGING

By
Michael Mallory

LEARNING OBJECTIVES


Skokomish Killer Whale

1. The student will listen to tape recordings, read and listen to oral traditions about the Killer Whale.
2. The student will learn about Northwest Indian art.
3. The student will draw or paint Northwest Indian figures.
4. The student will be able to use a flannelboard to retell oral traditions.
5. The student will study about Northwest Indian whale hunting.

CONCEPTS

1. Northwest Indian art has a form and relationship unique to the Indian people of this area.
2. Northwest Indian art reflects the legends and customs of the people.

SKILLS

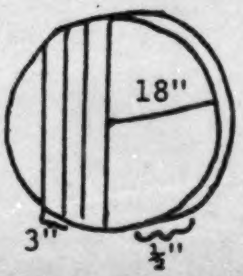
1. The students will have an opportunity to study and draw their own animal figures using Northwest Indian art designs.
2. Students will retell oral traditions by writing, speaking, or using a flannelboard.
3. Students will help design, after careful research, other animals important to the Northwest Indian.

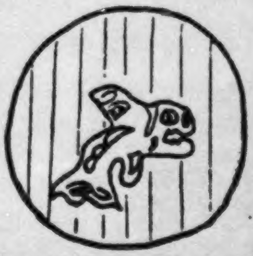
EXTENDED ACTIVITIES

1. The wall hanging can be used as a game board. Various stick games, and counting games played by the Northwest tribes can be played by the students. Many of these games can be found in the book, Games of the North American Indians by Culin.
2. Students can place the wall hanging on the floor and sit in a circle telling stories. A lighted candle can highlight the activity.
3. Songs and dances of the Northwest Indians can be performed around the wall hanging.

PATTERN FOR WALL HANGING

The wall hanging is a ½ inch plywood circle with a radius of 18 inches. Glued to the face of the wall hanging are 3 inch strips of 1/8 inch cedar. The design is painted on the surface of the cedar strips.





MATERIALS NEEDED

1. ½ inch plywood
2. 10 cedar strips 36 inches long
3. Elmers glue
4. Assorted colors of enamel paint.

PROCEDURE

Glue cedar strips to round plywood with radius of 18 inches. Let glue dry and trim excess cedar edges to plywood. Using enamel paints, paint design on the surface of the cedar.

RESOURCES

1. The Wolf and the Raven by Viola Garfield and Linn Forrest
2. The Art of the Northwest Coast Indians by Shirley Glubok
3. Sea and Cedar by Lois McConkey
4. North American Indian Mythology by Cottie Burland

Booklets:

1. Bear Husband by Tom Peter
2. Salmon Box by Robert Zuboff

BACKGROUND STORY

The Killer Whale is greatly respected by many Northwest Coast Indians. The respect for the whale is given by the coast Indians because of the important products obtained. For example, oil was used to protect and preserve cedar, especially the wood of the canoe.

The Nootka Indians, who lived on Vancouver Island, were the main whale hunters of the Pacific Coast. Only the Nootka Indian chiefs had enough wealth to outfit the whaling canoes with their six well trained paddlers, a steersman and a chief, who was the harpooner. One canoe would paddle close to the whale, so it could be harpooned by the chief. Hunters in other boats would plunge more harpoons into the whale. Seal skins filled with air were attached to the harpoon lines to slow the progress of the whale. When the whale was dead the mouth was tied shut to prevent the whale from filling with water and sinking. The whaling parties were met with a great deal of ceremony upon their return to the village.

Following are two oral traditions about the blackfish, or Killer Whale that were told and sung by Northwest tribes.

Many, many generations ago a group of the Tongass people came upon a blackfish that was stranded on the beach. They saw that the creature was suffering, so they killed him. That night one of the men dreamed of the blackfish. It was singing, and he awoke and remembered the song, which was as follows:

I still had faith in myself,
I still had faith in myself,
When the tide left me dry.
But now I give up all hope.
I wanted to go to the Great Beyond,
I wanted to go to the Great Beyond,
Away from death dealt by human hands.
But now I give up all hope.

The song is a mourning song, sung only on solemn occasions by members of the Blackfish House.

The second oral tradition was passed from generation to generation by the Tlingit Indians off the southern coast of Alaska.

One fine day the brothers-in-law decided to go hunting. They did not want to take Natshihlane, but the youngest insisted that he be allowed to go along. When they reached Forrester Island they separated, and Natsihlane walked along the beach by himself. When he returned to the canoe he saw that his brothers-in-law were paddling away. He called, "Come and get me. What do you intend to do--leave me here alone?" The youngest brother-in-law tried to pull the canoe back to shore, but the others would not let him and they went away.

Natsihlane felt very sad and wondered whether he would ever see his wife again. He lay down by the fire and went to sleep. He dreamed that someone said to him, "Wake up, I have come to get you." He jumped up and looked around but there was nothing to be seen. He put wood on the fire and went to sleep. Again he heard the voice and awakened. He saw nothing but a seagull walking along the beach. He lay down again and pretended to be asleep, but he watched through the eyehole in his martenskin blanet. The seagull came close to him and Natsihlane jumped up and said, "I see you now." The seagull then said to him, "Come with me. I am the one sent to get you." They went down to the edge of the water and the seagull directed him to get on his back and close his eyes and not to open them until given permission. Natsihlane did as he was told, and they flew a long time. Finally the seagull said, "Now open your eyes."

They were outside a large building, and the seagull led him inside. This was the home of the sea lions. Their chief sat by the fire. He said, "We know of your trouble and will help you." The chief then instructed his slaves to take down a sea lion stomach and inflate it with air. They put Natsihlane inside, and the chief said, "Think hard of the fine sandy beach near your home. Do not let your mind wander and do not think of this place." They put Natsihlane in the water, and he started, but he thought of the chief who had helped him. Suddenly Natsihlane was back in the house again.

Again they put him into the water, and this time Natsihlane kept his mind hard on the beach and was soon there. He went into the woods and thought what he would do to get revenge on his brothers-in-law. He got pieces of different kinds of wood and began to whittle.

First he carved eight blackfish of spruce and painted them with stripes of different colors. Then he put them in a row and commanded them to go into the water. They jumped into the water and floated there, but did not come to life. He then tried red cedar, painting them as he had the first ones. He set them in a row on the beach, sang for them, and shouted, "Go!" They swam a short distance and floated, finally drifting back to shore. He tried hemlock, but they were not successful either.

Finally Natsihlane got fine yellow cedar and carved eight blackfish large and small, as carefully as he could. He painted each with a white band across the head and a white circle on the dorsal fin. He set them in a row as he had the others and, before the ravens cawed in the morning he sang his most powerful songs for them and commanded them to go. They jumped into the water and immediately came to life. They swam about and soon the little bay was full of foam from the spouting. They brought fish for him and played about in the water.

After many days Natsihlane saw the canoe of his brothers-in-law far out at sea. He called the blackfish in and talked to them, saying, "Destroy the canoe and all of my brothers-in-law except the youngest who tried to help me. Bring him safely to shore." They swam out and around and around the canoe. Watching, Natsihlane saw that the men and craft had disappeared. Two of the blackfish were swimming toward shore side by side and on their backs they carried the youngest brother-in-law.

Natsihlane called all the blackfish to him and lined them up in a row on the shore again. Then he said, "When I made you I did not intend that you should kill human beings. I made you to get revenge on my brothers-in-law. Hereafter you shall not harm human beings but help them when they are in trouble. Now go." They swam out to sea, the first blackfish in the world.

These two oral traditions are found in the book The Wolf and the Raven by Viola E. Garfield and Linn A. Forrest.

MICMAC CANOE

By
Charles M. Larsen

TEACHER'S GUIDE

This is not a simple time filler activity. Students must be able to pay attention to instructions and follow them with care and patience. This project should take between an hour and a half and three hours of class time, depending on how much care the students are willing to spend on it. With proper care and materials students will be able to construct very accurate models of a typical Micmac four fathom deep water whaling canoe used during the early and middle 1800's along the coasts of New England and Nova Scotia and around the Gulf of St. Lawrence.

Alot of your students' success with this project will depend on how much effort you are willing to put in it. Also the quality of materials you use will greatly affect the finished products.

1. You must use a quick and hard drying paper glue for this project. White or "Elmer's" glue will not work because it does not dry quickly enough. Rubber cement does not work because it does not dry or hold hard enough. You need a good quality "Horse" or "Yellow bindary" type glue. Several brands of "Glue Sticks" are on the market, some of which are very good.

2. The canoe pattern number should be printed on heavy weight paper such as tag board. The North American canoe birch is a tree with white outer bark and light reddish brown inner bark. When the canoe skins were cut the white outer bark, which is not waterproof, was always on the inside of the canoe. The brown inner bark, which is waterproof, would be facing the outside of the canoe. There are several ways to create this color combination. You could use white tagboard and have the students color the bark (unprinted side) light brown. Another possible solution would be to use white tagboard for the pattern and laminate a sheet of light brown construction paper on the back side.

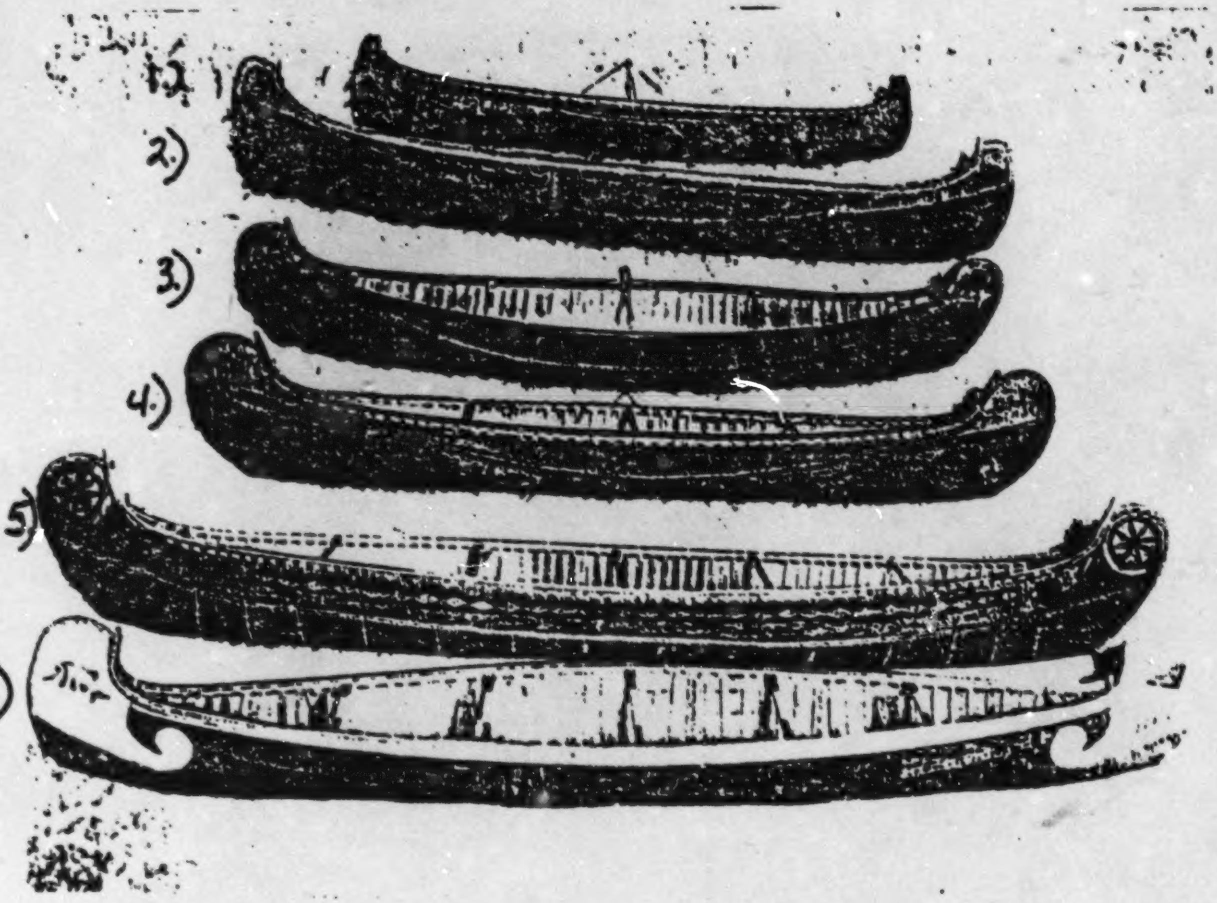
3. Designs were added to the sides of the canoe by scratching. Like all trees, birch bark is layered and winter bark is darker than summer bark. Paint was seldom if ever used. Designs on the canoes were dark brown on a light brown background. Students may use paint or pencils or felt tip pens to add designs on their canoes. For ideas on decoration see bibliography.

4. A good two layer corrugated cardboard should be used for the canoe frame base. Anything thinner is not sturdy enough to work very well.

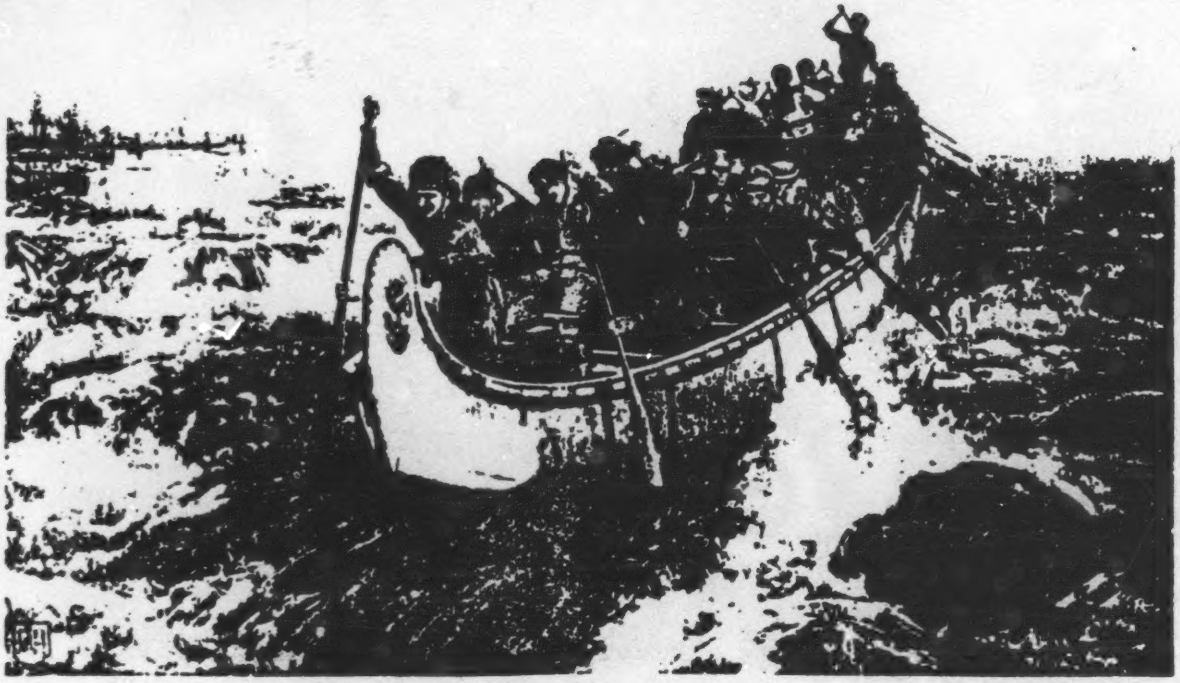
5. "Exacto" or mat knives are advised for this project. Scraps of plywood with at least one finished side can be used for cutting boards. Scissors are also good as long as students are careful when cutting to stay within the lines. When cutting the cardboard the knives are a must.

6. Light brown cloth may be used for the sails or paper if you are less choosy.

Northeastern Bark Canoes come in many shapes and sizes.



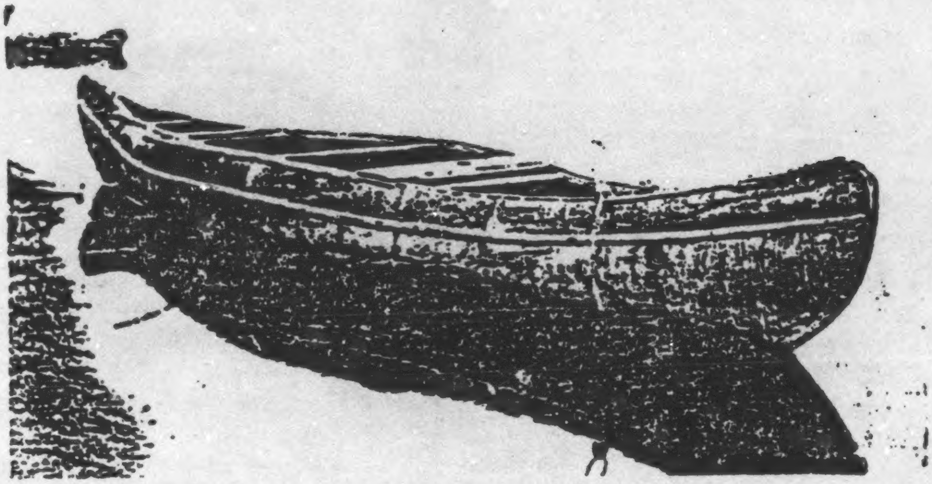
1. Ottawa canoe for streams and small rivers.
2. Hudson's Bay Company canoe for use on the Great Lakes.
3. Huron canoe for use on the Great Lakes and the St. Lawrence River.
4. Malacite ocean going canoe for the Gulf of St. Lawrence.
5. Algonkin canoe used on the St. Lawrence River.
6. Hudson's Bay Company canoe for use along the coast of Hudson's Bay and in the St. Lawrence River.



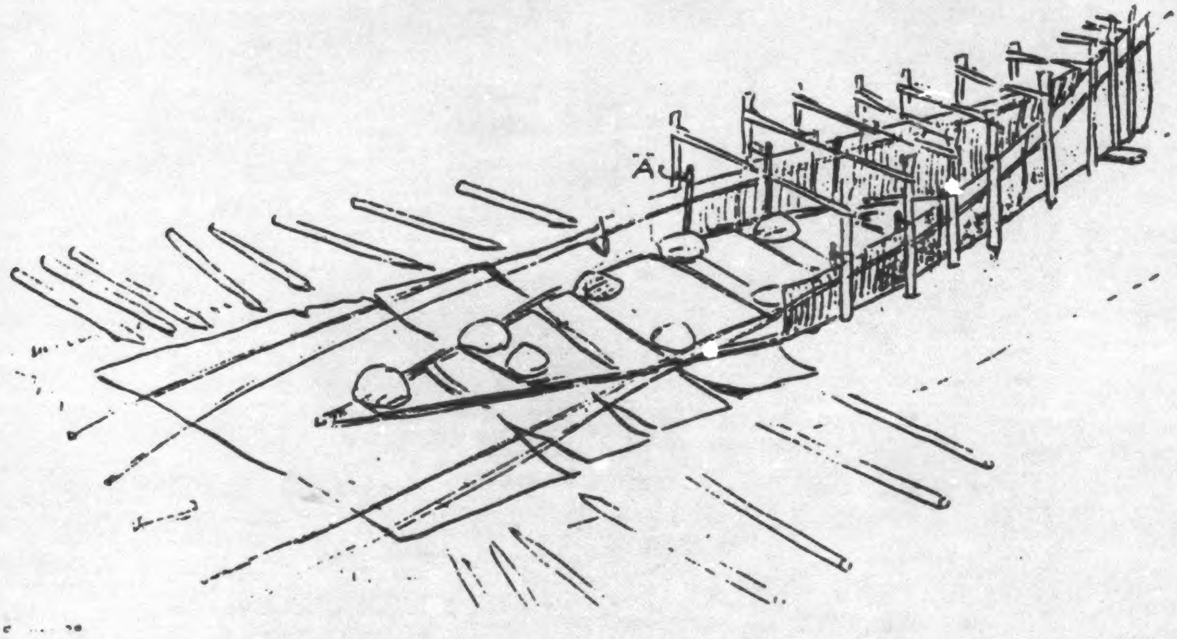
Here is a large Hudson's Bay canoe being rowed down the rapids of the St. Lawrence River.

Here is a small hunting canoe with an Algonkin woman and her family aboard.

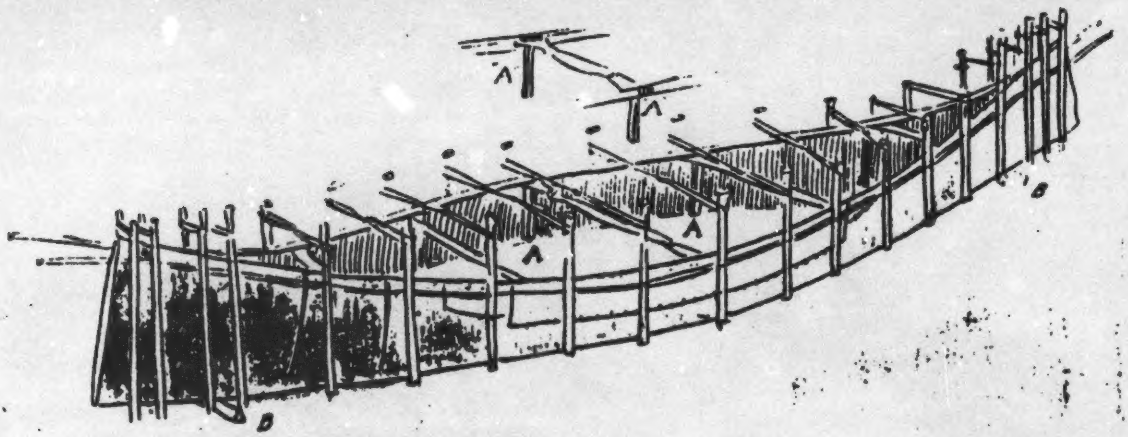
This is a Micmac whaling canoe without the sail.



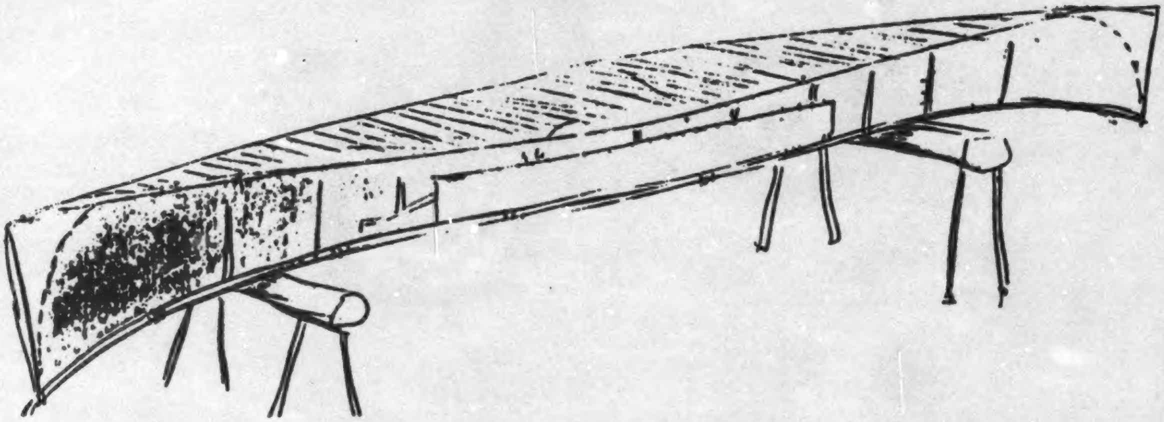
Here is how it's made:



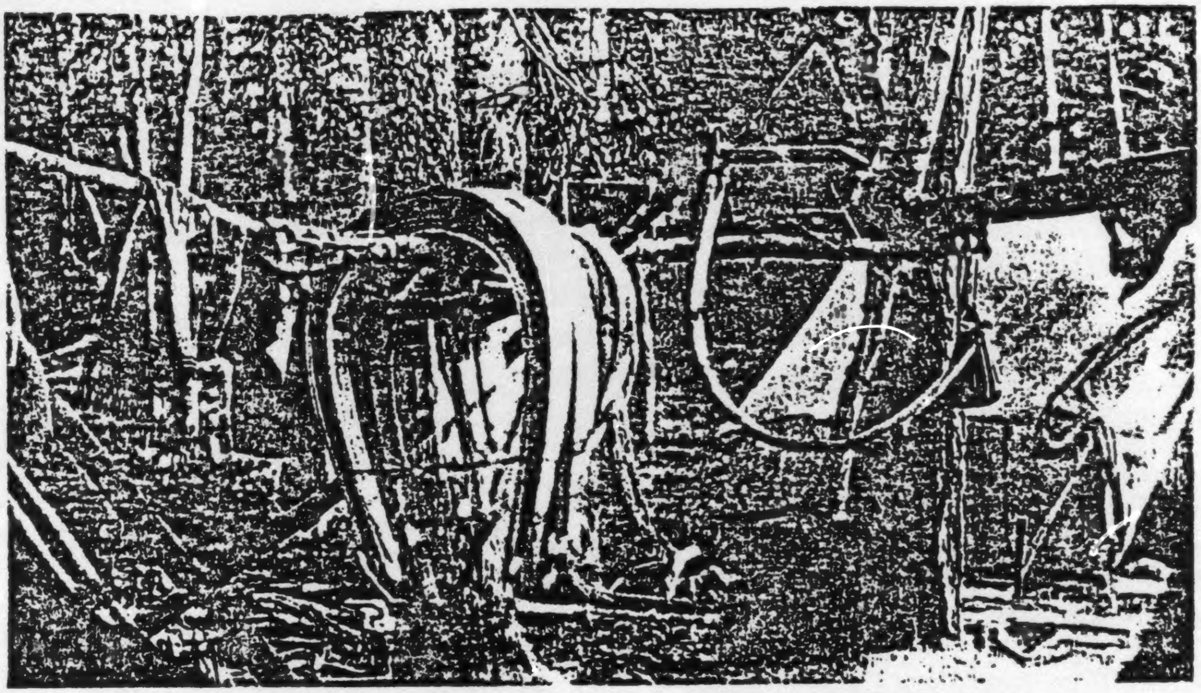
1. First a long strip of bark is cut from a tree.
2. Then a wood frame of stakes is made to hold the bark in the shape of a canoe.



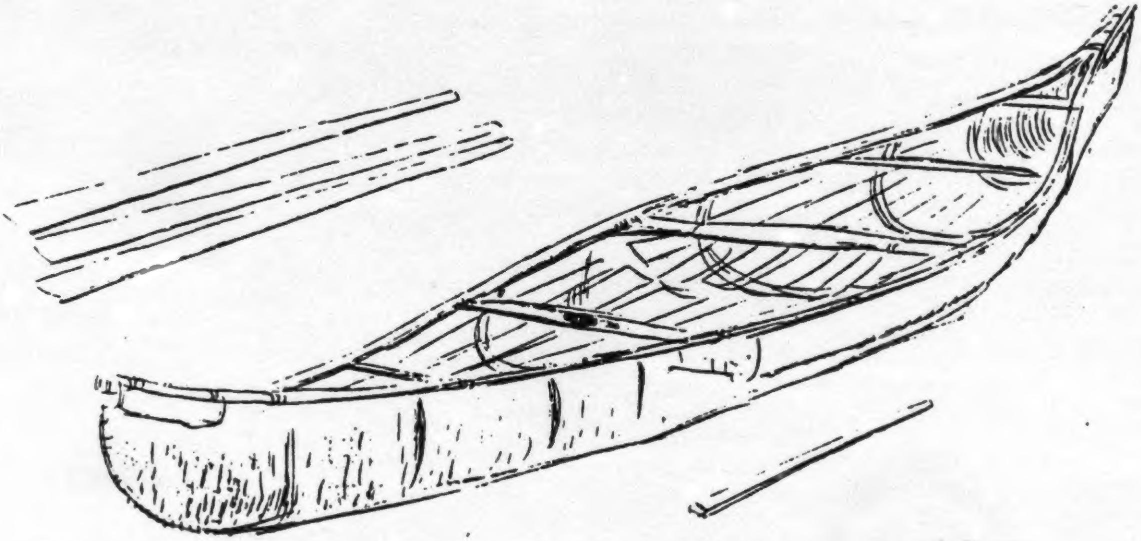
3. When the bark is in the right shape the top edges of the canoe are stitched.



4. Now the bark canoe will keep its shape. It is now turned upside-down so the bottom and the ends can be stitched.



5. Now strips of ash wood are steamed and bent to make the ribs of the canoe. Without ribs the canoe would be weak and liable to break.

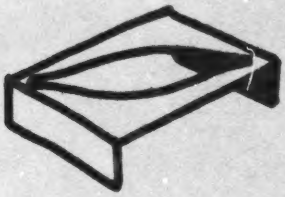


6. These ribs are now put into the canoe.

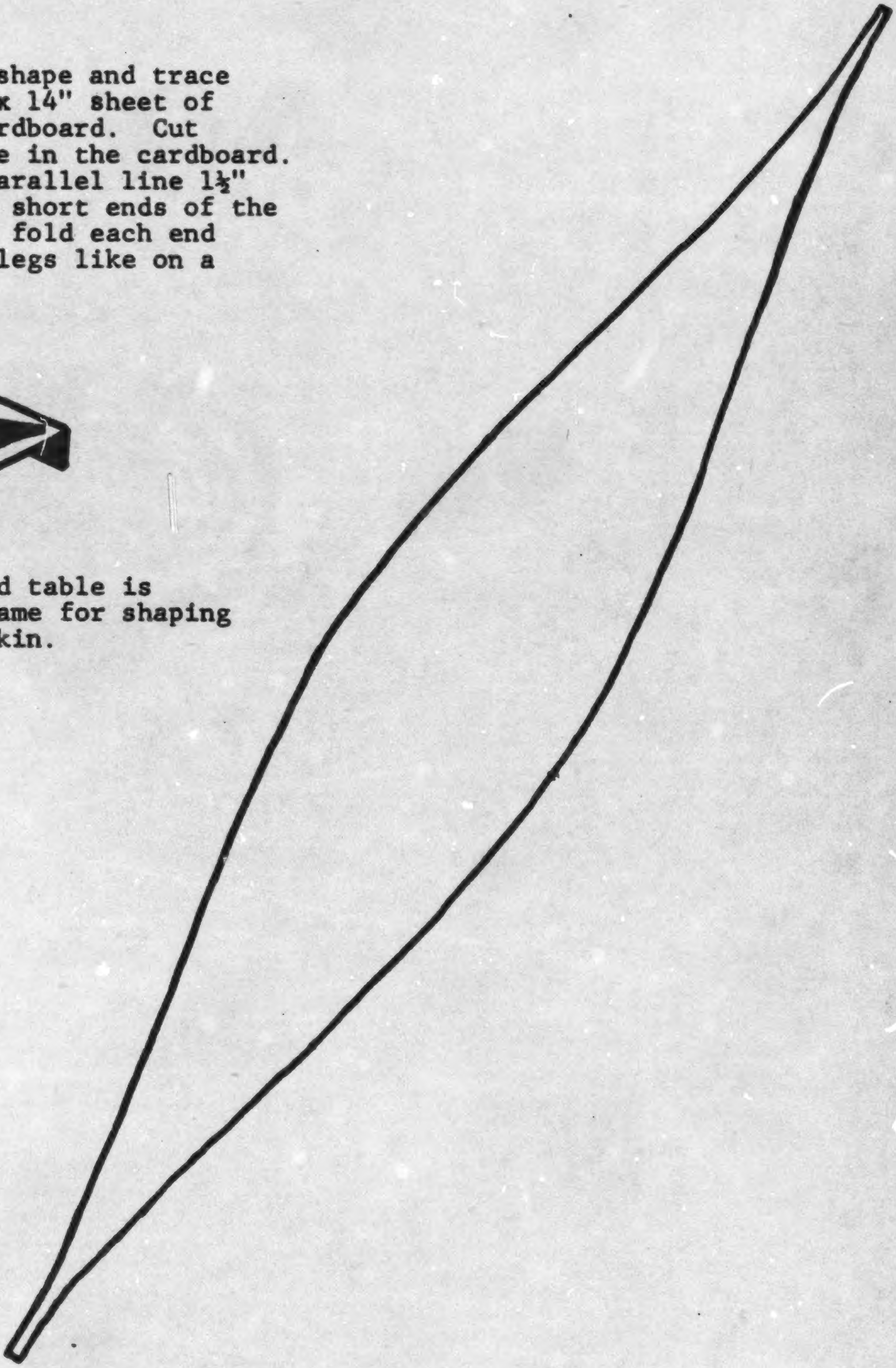
7. Last of all a wood rim is put around the top edge of the canoe and straight pieces of ash wood called "battens" are put across the canoe from rim to rim. These are used as benches and back rests while rowing. One of these has a hole in it to hold the mast and sail.

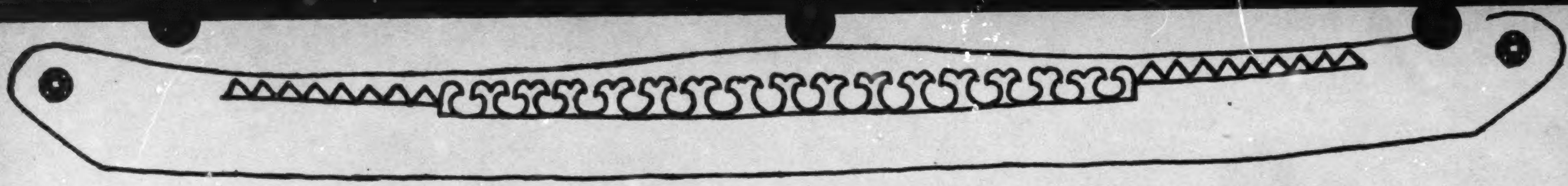
Cut out this shape and trace it on an 11" x 14" sheet of corrugated cardboard. Cut out this shape in the cardboard. Then draw a parallel line 1½" inside of the short ends of the cardboard and fold each end down to form legs like on a table.

Example:

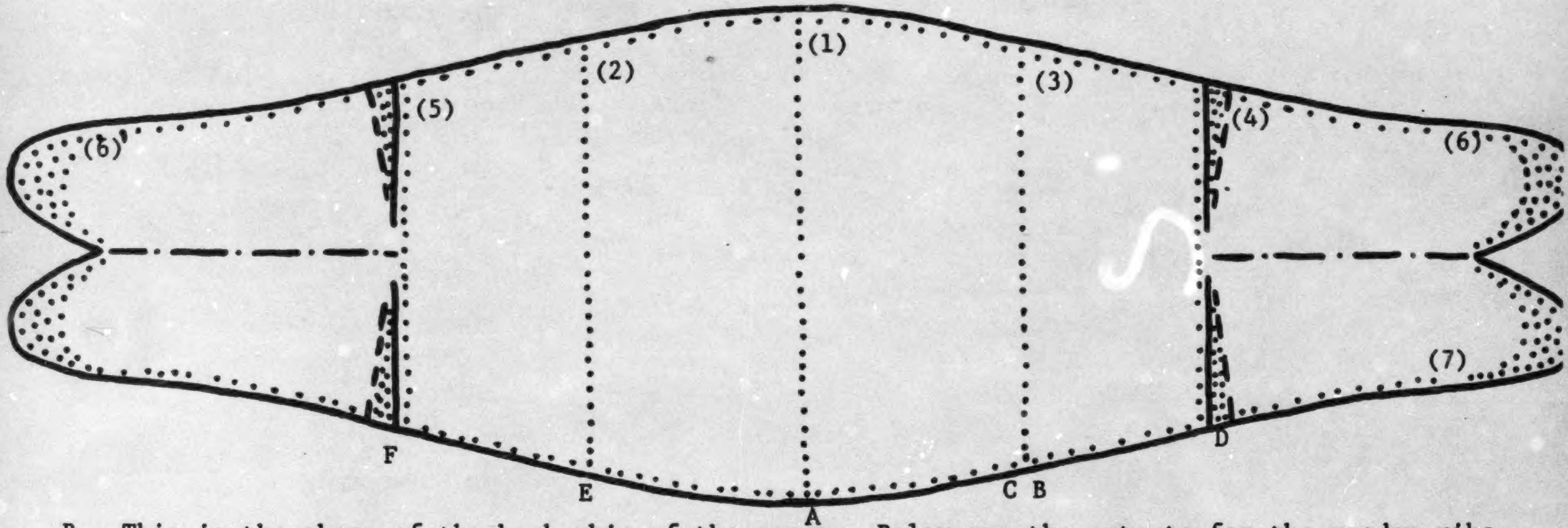


This cardboard table is your canoe frame for shaping the canoe's skin.

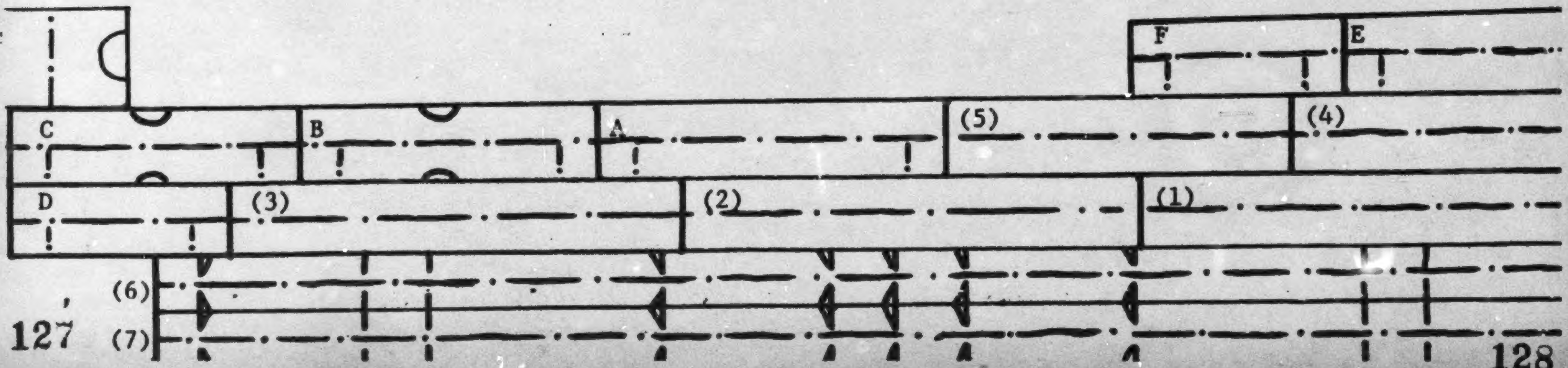




A. This is a picture of how a Micmac whaling canoe was decorated along each of its "gunnels" or sides.


(1)
(2)
(3)
(5)
(4)
(6)
(6)
(7)
F
E
A
C B
D

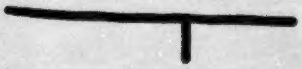
B. This is the shape of the bark skin of the canoe. Below are the cutouts for the wooden ribs, "Battens," and rims of the canoe. See the instruction page to learn how to cut them out and assemble them.


F
E
C
B
A
(5)
(4)
D
(3)
(2)
(1)
(6)
(7)

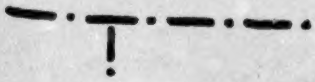
HOW TO MAKE YOUR MICMAC CANOE

1. On the attached sheet of paper there are several cutouts. These are drawn with four different types of lines.

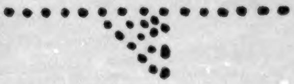
   Examples:



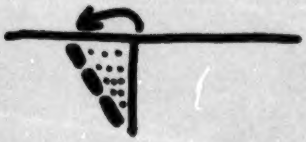
A. Solid lines like this are cutting lines. Cut out shapes along these lines.



B. Dash and dotted lines are fold lines. Fold all parts along these lines.



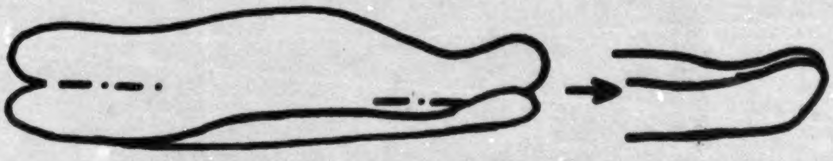
C. Dotted lines are gluing lines. Whenever parts are glued together, glue along these lines.



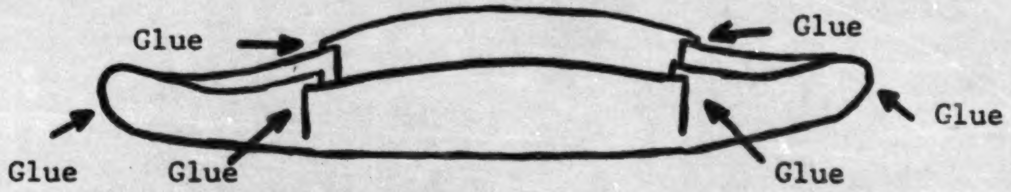
D. Dash lines are for fitting cut edges. When you see a dash line next to a cut line with glue dots between them, move the cut edge over to the dash line and glue it down.

2. With the lines as a guide, cut out the skin of the canoe.

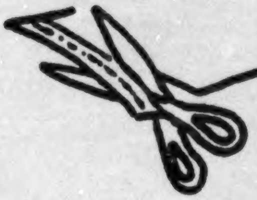
3. Fold the ends of the canoe skin together along the fold lines.

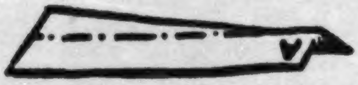


4. Glue the two ends of the canoe skin together in the dotted areas. Move the notches on the sides of the canoe over to the dash lines and glue them down. Then fit the canoe into the cardboard canoe frame and tape it in place with a couple pieces of masking tape.

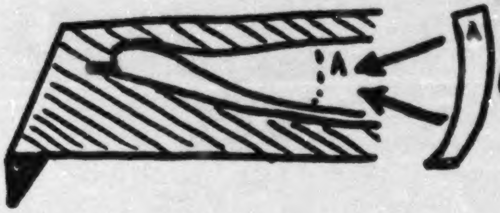


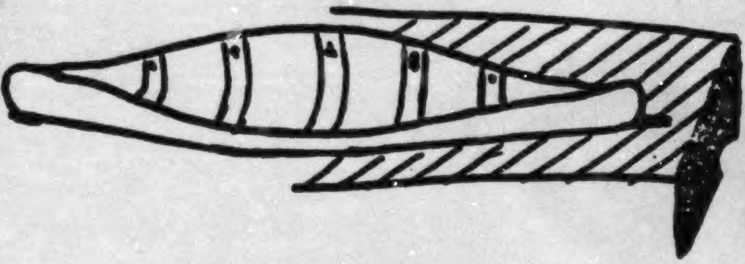
5. Cut out the canoe ribs numbered (1), (2), (3), (4), and (5). Fold them lengthwise along fold lines and glue together.



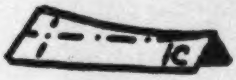

Fold and glue together

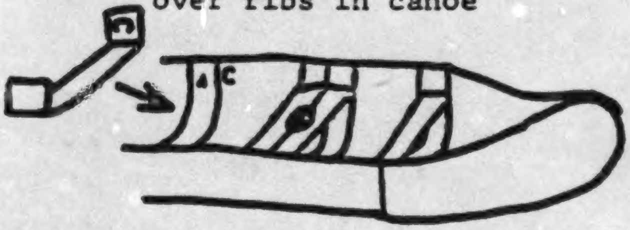
6. Each rib is numbered. These numbers match numbers on the canoe. Glue each rib into the inside of the canoe in its numbered place along the dotted lines.

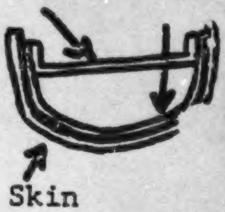

Glue into place marked
A
A


All ribs in place

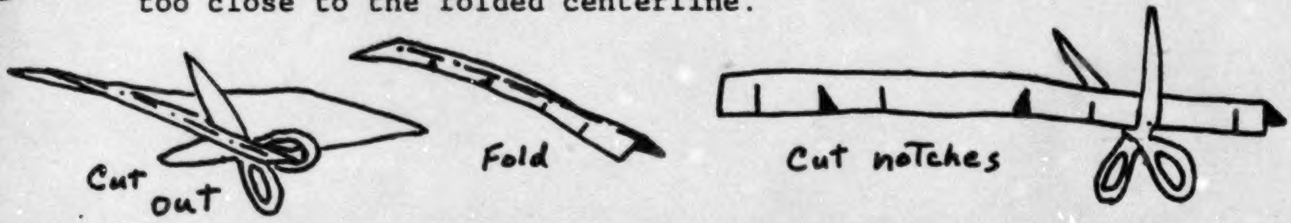
7. After all ribs are in place cut out, fold, and glue the battens together in the same way as the ribs. The battens should then be folded at the ends. Each batten is lettered A, B, C, D, E and F. These letters match letters on the canoe. Each batten should be glued over the ribs on each side with the folded ends pointing up and even with the edge of the canoe.


Fold and glue
C

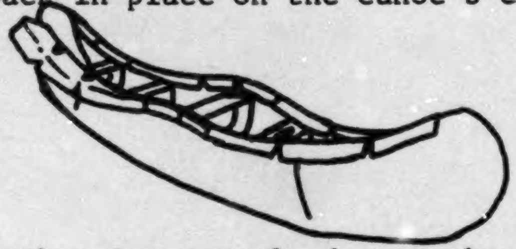

Fold ends up and glue over ribs in canoe
C


Cross section
Batten
Ribs
Skin

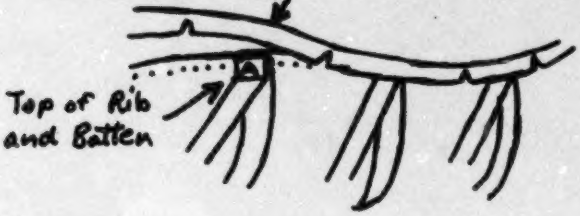
8. Now cut out the canoe rims numbered (6) and (7). These rims have notches which must be cut into them so they will fit the curved top of the canoe. Fold the rims lengthwise first. Now cut the notches where they are marked. Be sure not to cut the notches too close to the folded centerline.

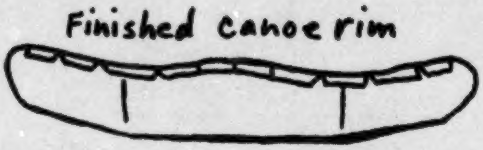


9. Place one rim on each upper edge of the canoe's sides and try to press each into place to be sure that they fit all the curves. Now remove the rims and apply glue along the inside of the fold and put them back in place on the canoe's edges.



Make sure that the rims are glued over the tops of the ribs and battens on the inside of the canoe.


Top of Rib and Batten



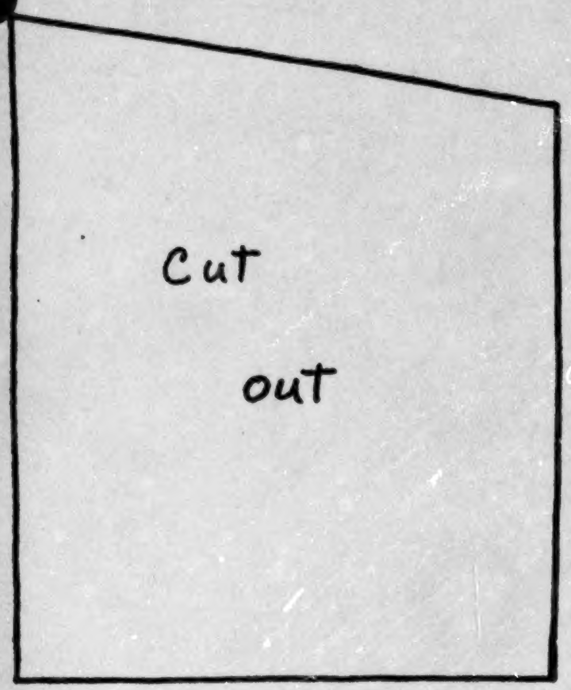
10. Now your Micmac whaling canoe is almost finished. You need to cut the mast and spars as well as the sail and canoe stand in order to be complete. Using a 3/16 inch wood dowel cut a 6 inch length for a mast and smooth the ends with fine grit sandpaper.

11. Using a 1/8 inch wood dowel cut one 3½ inch length for a top boom. Sand the ends and then cut a shallow notch in one end and sand it smooth again.

12. Using the same 1/8 inch wood dowel, cut a 7 inch length for a brace spar. Sand the ends and again notch one end and sand it smooth again.

You should now have three pieces of wood doweling cut, sanded and notched. Follow the instructions for constructing the sail.

SAIL CONSTRUCTION AND ASSEMBLY



1. Cut out the shape at left and place it over a piece of brown paper or cloth and use it as a templet to cut out the sail.

2. Take a piece of masking tape, cloth or paper and make a loop on the notched end of the top boom big enough to fit the mast through it and glue it on.

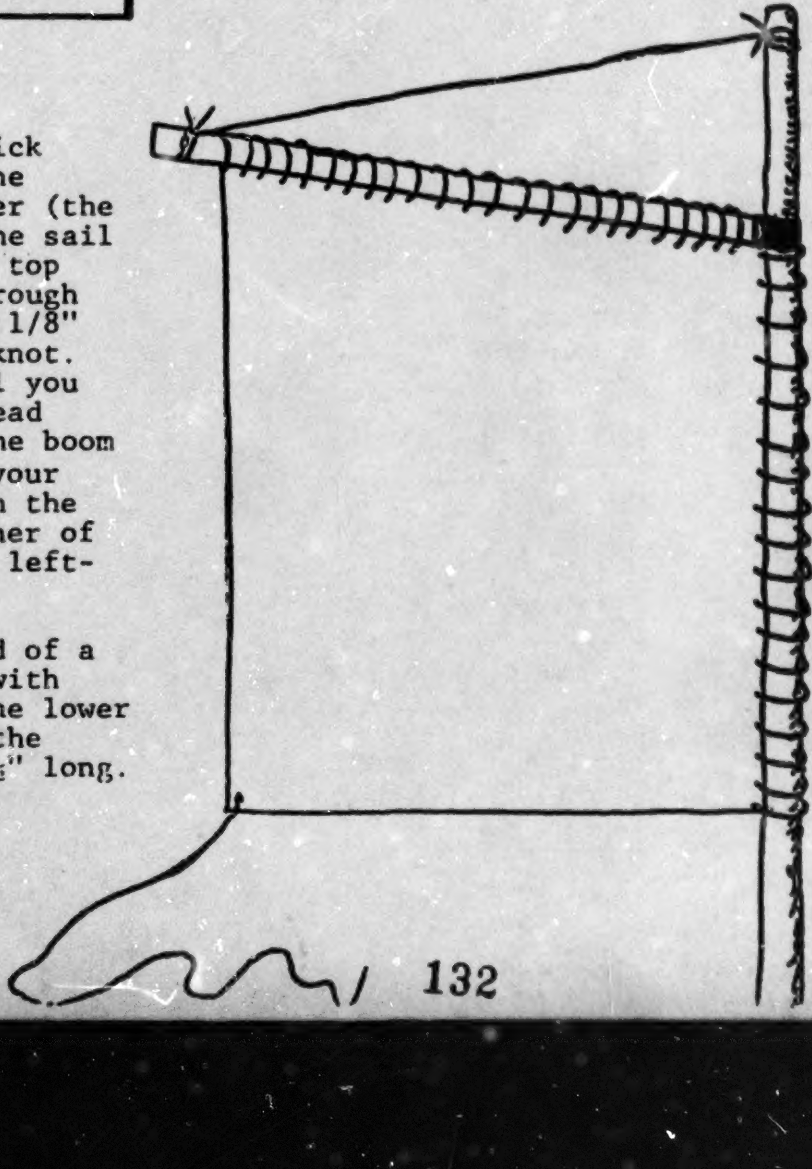
3. Slide the tape onto the mast and down about 1½" from the top so that the boom and mast are looped together.

4. Tie one end of a thread on the end of the boom and then the other end on the mast like in the picture.

5. Take a needle and black thread (carpet thread is best) and make a knot at one end of the thread.

6. Using the needle, stick the thread through the upper left hand corner (the highest corner) of the sail and loop it over the top boom and stick it through the sail again about 1/8" to the right of the knot. Keep doing this until you have a spiral of thread sewing the sail to the boom and the mast. Knot your thread when you reach the lower right hand corner of the sail and cut the left-over thread off.

7. Tie a knot on the end of a thread and stick it with the needle through the lower left hand corner of the sail. Cut it about 3½" long.



NORTHWEST COASTAL MASKS

By
Denny MacNealy

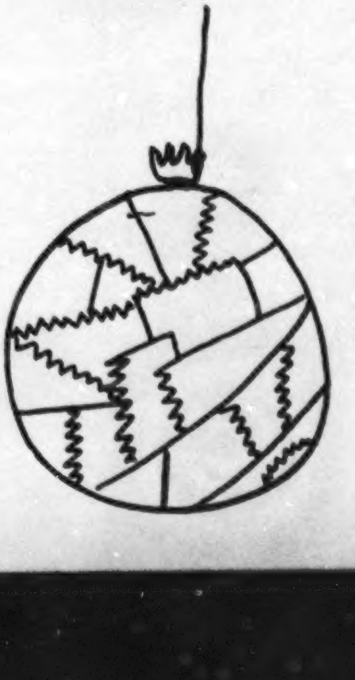
Teaching the art of the Native American at the secondary level can be accomplished very easily. Along with art projects, customs, lore and the overall way of life can be included. A few of the many examples could be: weaving, Navajo; pottery, Hopi; basketry, Apache and the carving mural design of the Northwest Coast. Some projects that could be introduced into the classroom can become very involved. Both a time reference and a craftsman technique must be thoroughly researched and studied if the actual way of doing the craft is to be implemented. This involvement can turn off many potential students if the projects are not adapted to the age of the students as well as the classroom environment. The following is but one way of adapting a craft so that an appreciation could develop.

MATERIALS NEEDED--CONSTRUCTION

1. Medium size balloon for every two students
2. Wheat paste
3. Newspaper or brown paper towels
4. Cardboard scraps
5. Masking tape
6. 6' piece of string for each balloon
7. Large tin cans or buckets for mixing the solution of paste and paper

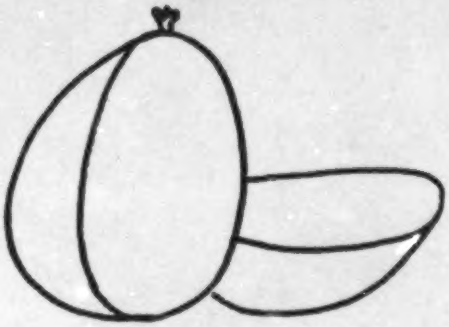
MATERIALS NEEDED--PAINTING

1. Small sponge, 1 x 1 x 2
2. Small round brush
3. *Acrylic paint in tubes
   Cadmium Red Medium
   Mars Black
   Titainium White
   Burnt or Raw Umber
   *One tube of each color is enough for a classroom of 30 students



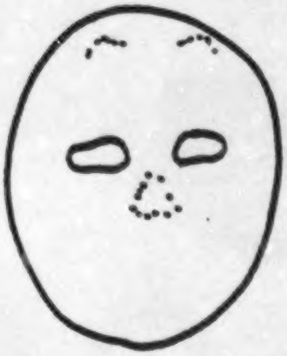
STEP ONE

1. Blow up balloon and attach the string to the tied end of the balloon.
2. Mix paste in can--this mixture should have the consistency of cream of wheat.
3. Tear paper into 2"-3" pieces. Dip into wheat paste mixture and apply to balloon.
4. Do this step until 4 or 5 layers of paper have been applied to the balloon.
5. Repeat #4 after the first application of papier mache has thoroughly dried.



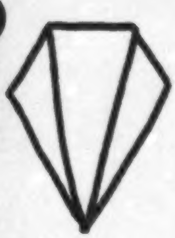
STEP TWO

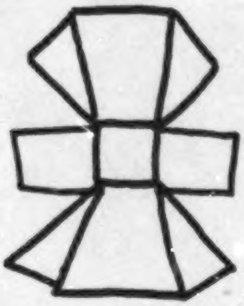
1. Cut the balloon in half, from top to bottom only after it is completely dried. The drying can be hurried by placing the balloon in an oven at 175 degrees F over night.



STEP THREE

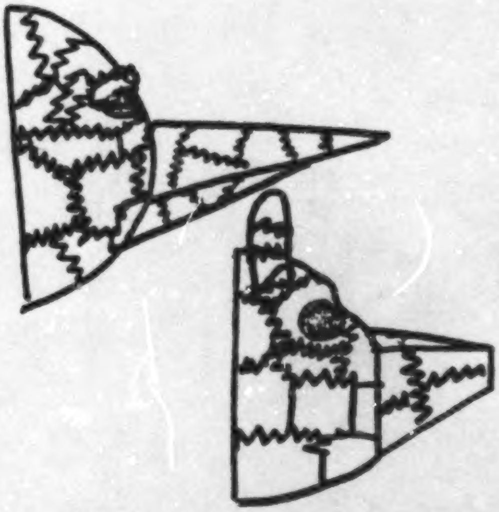
1. Cut holes for eyes.
2. Mark the mask for the areas for ears and nose or beak.





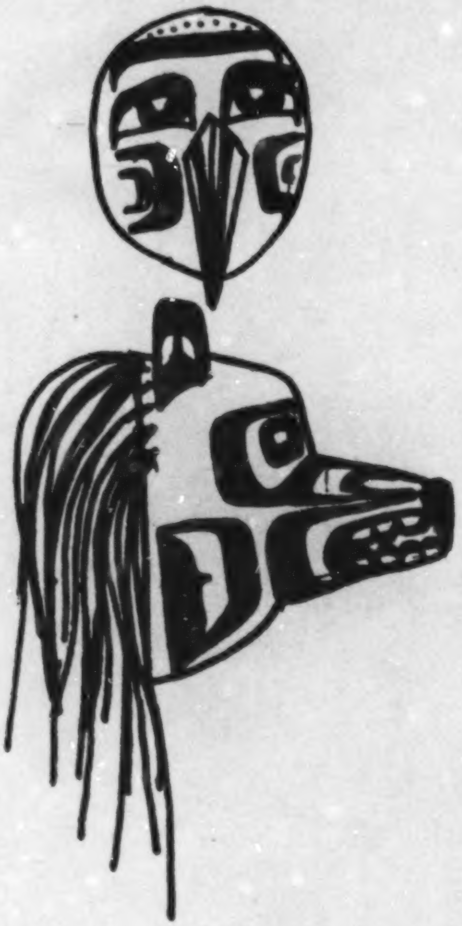
STEP FOUR

1. Cut cardboard into one of the two shapes for the nose or beak.
2. Cut ear shapes out of cardboard.
3. Attach nose and ear shapes in place with masking tape.



STEP FIVE

1. Cover the areas attached with tape with the paper and paste mixture (3-4 layers).
2. Build up areas to stand out, i.e. the nose and eye areas or the areas where the attachments are joined to give them a natural appearance.
3. Cover entire mask area with 2 good layers of papier mache.
4. Let thoroughly dry for a few days or use the oven method described earlier.



STEP SIX

1. Wet sponge completely and apply a small amount of umber paint on the sponge.
2. Rub sponge all over the mask. Do not try for a smooth painted look as using only a small amount rubbed on the mask will have the appearance of carved wood. Let dry.
3. Paint the designs on the mask using the other three colors in the appropriate areas. A good reference book should be consulted if an authentic design is desired.
4. Optional--punch small holes around the top of the mask, about 3" each side of the center. Attach brown raffia through the holes creating the look of cedar bark.

In the preceeding six steps the bear and the raven have been created. Other masks suxh as the beaver and the wolf could have been used. By dividing the students into groups of four and each doing one of the four mentioned masks, the teacher has the aids readily available to explain the Coastal use of the four clans in their existence.

There are other ways of constructing masks, but the results using the step by step procedure described above ensure good consistent results that the students, as well as teachers and parents, are proud of.